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MAY 1915

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ART AND PROGRESS



"ANNE"

MARTHA WALTER

TOLEDO MUSEUM OF ART

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS
NEW YORK, N. Y. WASHINGTON, D. C. CHICAGO, ILL.

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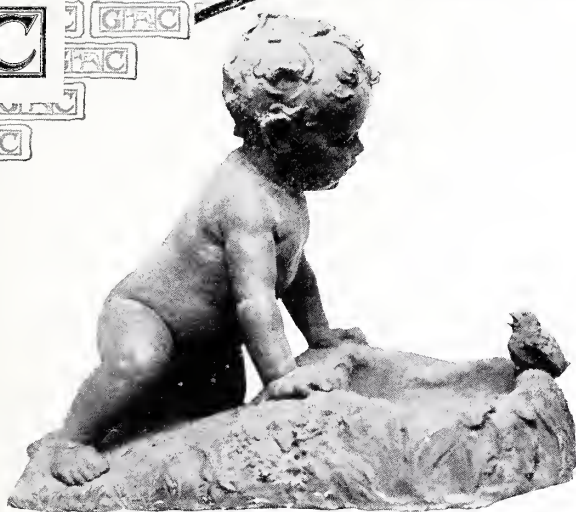
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ART AND PROGRESS

MAY, 1915

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Recently Purchased by the Toledo Museum of Art*

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THE AMERICAN FEDERATION OF ARTS

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The American Federation of Arts was organized in May, 1909, for the purpose of uniting in closer fellowship all workers in the Field of Art, and encouraging the development of Art and its appreciation in America.

Its membership is made up of organizations, which become Chapters, and individuals who are classed as Associate, Active or Sustaining Members, Patrons or Benefactors.

The annual dues are as follows: Chapters, from \$10 to \$50; Associate Members, \$2; Active Members, \$10; Sustaining Members, \$100; Patrons are those who contribute \$250 or more, and Benefactors those who contribute \$1,000 or more.

The American Federation of Arts sends out traveling exhibitions, circulates illustrated lectures and publishes ART AND PROGRESS and *The American Art Annual* with the purpose of increasing knowledge and appreciation of Art.

It earnestly desires the co-operation of all who are interested in these objects. Membership blanks and further information will be furnished, upon request.

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The painting by Irving R. Wiles, which is reproduced as a frontispiece to this number of ART AND PROGRESS is a portrait of the painter's daughter, Miss Gladys Wiles, and was shown in the National Association of Portrait Painters' Exhibition held in the galleries of Jaques, Seligmann & Company, New York, and in the National Gallery of Art at Washington during the past season. It is a very characteristic and representative work by this well-known and distinguished artist. Many will remember with interest and pleasure the portrait painted by Mr. Wiles some years ago of Mrs. Wiles and this same daughter, then a little girl, standing behind and leaning over her mother's shoulder. Mr. Wiles' portrait of Miss Julia Marlowe is also one of the memorable portraits produced in this country in recent years. Irving Ramsey Wiles was born in Utica, N. Y., April 8, 1861. He studied art first under his father, L. M. Wiles, then with William M. Chase and Carroll Beckwith in New York and Carolus-Duran in Paris. In 1897 he was made a member of the National Academy of Design and has since been elected to membership in the National Institute of Arts and Letters. In the leading exhibitions he has received numerous and high awards. He is represented in the City Art Museum of St. Louis by a painting entitled "Lady Betty," in the Coreoran Gallery of Art by a portrait study entitled "The Student," and by two paintings, "The Brown Kimono" and "Russian Tea," in the National Gallery of Art at Washington. In the Military Academy at West Point is his portrait of General Eugene V. Henry and the City Hall, Brooklyn, his portrait of Ex-Mayor Schieren, to mention only a few of his works. Mr. Wiles' manner of painting is at the same time suave and broad. His coloring is rich and positive and his style has much distinction. There is an intimacy about all of his portraits which is very engaging, though they are by no means lacking in dignity. Among contemporary portrait painters Mr. Wiles holds prominent place.



MISS GLADYS WILES

IRVING R. WILES

SHOWN IN THE ANNUAL EXHIBITION OF

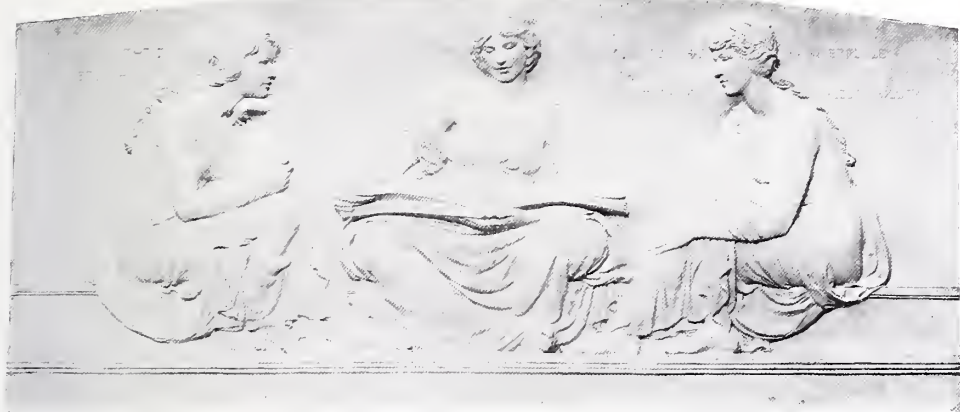
THE NATIONAL ASSOCIATION OF PORTRAIT PAINTERS

ART AND PROGRESS

VOLUME VI

MAY 1915

NUMBER 7



A RELIEF

THE WASHINGTON IRVING HIGH SCHOOL

FRANCES GRIMES

A RELIEF BY FRANCES GRIMES

BY ADELINE ADAMS

THE Washington Irving High School, noted for its progressive ways of meeting the complex, changing, crying needs of secondary education for girls, has had at its head a man in whom imagination and common sense are united with a large ideal of citizenship. The great corridor at that High School's brim was something more than a corridor to him. He saw it and made others see it in the added rôle of a Municipal Gallery, where works of art or of craftsmanship could be freely shown for the use and behoof of citizens, present and future. There was a reasonable hope that the battalions of young girls daily passing through this gallery might enter their classrooms or return to their homes, attended by visions of beauty bearing directly upon their lives. That hope is now being fulfilled, or to speak more cautiously, the exhibitions are being held.

Not less important than the exhibitions are the permanent and structural adornments of such a gallery. Exhibitions wax and wane, and their effects counter-balance and supplement each other; but the school gallery itself remains a constant influence. Artists and other citizens have noted this truth, and now, through the generosity of private donors, acting in cooperation with the Board of Education and the Municipal Art Society, an interesting scheme of decoration is being executed for the Washington Irving School. Mr. Barry Faulkner's mural paintings for this purpose are at present well advanced, and will later speak for themselves in their treatment of scenes from New Netherlands history. The sole sculptural feature of the decoration is an overmantel in toned plaster. This was entrusted to Miss Frances Grimes, a sculptor well fitted by genius and training to solve the



MUNICIPAL ART GALLERY, WASHINGTON IRVING HIGH SCHOOL

COURTESY OF THE EDISON MONTHLY

any-sided problem presented to her in her theme of the Sleepy Hollow legend, to be told in sculpture, as a vital, harmonious part of the ornamentation of a hall which is at once the foyer of a Girls' High School and a Municipal Art Gallery, a fireside elime and a forum.

Miss Grimes has the inborn aptitude for the sculptor's way of recording the strength and sweetness and mystery of life, visible or invisible. Her gift, early noted and encouraged by Herbert Adams, was later developed during shining years of hard work in the studio of Augustus Saint-Gaudens, a master both sympathetic and severely critical. That studio was a workshop where all sorts of sculpture-problems were constantly being carried to solution before the eyes of the students, and with the help of their hands. Parts and wholes, figures and friezes, medals and monuments were touched and treated with impartial love. It would have been a dull disciple who would not soon have learned in this place that a chosen moderation in scale does not necessarily spell mediocrity in result, and that a little medal the size of a child's hand

may diffuse more art over the earth than a whole army of monuments of great tonnage. Naturally the vexed question of sculpture in its relation to architecture was one that here received its various answers. Miss Grimes earnestly gave her mind and hands to all such matters, little and large. In accordance with the desire of Saint-Gaudens she was selected after his death to complete the important Albright caryatids, which were among the latest designs that engrossed him.

A firm foundation of work in our own country gave peculiar value and significance to periods of independent study and travel later enjoyed by Miss Grimes in France, Italy and Greece. In fact, one of the final stages in the progress of the relief here considered was marked by an interesting sojourn at Athens. Though the sculptor returned to her clay with that priceless acquisition, "a fresh eye," it is to be noted that she did not make her Sleepy Hollow maidens more Greek than the Greeks themselves by loading them with tokens of Early Minoan civilization, Periods I, II or III, now much in evidence in our sculpture

exhibitions and further popularized by Mr. Granville Barker's *Midsummer Night* fairies. Not that I am insensible to the charm of that civilization, or of any other. We still have much to learn and enjoy from both Cretans and Chinese; and for that very reason it would be a pity if our young artists should let zeal outrun discretion, and should weave and wave Cretan and Chinese patterns into unearned discredit before our wearied eyes.

The fireplace panel assigned to Miss Grimes is just opposite the main entrance, and in its scale suggests the use of life-size figures. The shape is not the easiest in the world to fill; it is hardly wide enough from side to side for a processional treatment, as in a frieze, and by the same token it is too wide to be the Golden Oblong which poets feign is the very happiest frame for an adventure in art. No matter! Miss Grimes has regarded such difficulties as partly imaginary and wholly surmountable, and has disposed her trio of young figures in a group which sufficiently considers the rigors of the game, and at the same time diffuses that "air of enchantment" the legend bespeaks. For me, this relief remains a most satisfying example of modern American sculpture. It delights because of the fitness of theme and treatment to the purpose specified, the architectural strength of the design, the dignity, delicacy and sureness of the modeling, the harmonious rhythms of the figures and draperies; in short, because of its general state of grace as a modern classic. By classic, no one necessarily means something old, dug-up,

resuscitated, distinctly Early Ming or Middle Minoan; people knew, long before Sainte-Beuve and Pater laid down the law for them, that the works of antiquity are classic, not because they are old, but because they are energetic, fresh, "dispos." This work of Miss Grimes is fragrant with unobtruded knowledge, and is beautiful through what it hides as through what it tells. On its monumental side (for even a modest relief must in certain circumstances have such a side), it is linked with large designs previously executed by her, while in its more intimate aspect it recalls her many successful relief-portraits of distinguished personalities.

New York is a village with a strong pace of its own, and in its secondary schools, the classroom studies in art must of necessity be brief and to the point. Teachers are well aware that such studies should be something more than a series of short, sharp shocks or a sheaf of dissolving views, and now, more than ever before, they are trying to bring the fugitive, close-stripped art lesson of the classroom into friendly relations with the abiding, unlimited art lesson of the world. The Metropolitan Museum offers invaluable help here; in its halls school children are invited to be at home among masterpieces, to feel at happy ease where beauty is. And for the nation's sake, it is well that girls in the "largest high school in the world," future home-makers or wage-earners, can gather around their school hearthfire in the good company of serenity and beauty such as Miss Grimes has achieved in this decoration.

A NEW KIND OF ART SCHOOL

BY IRENE WEIR

LIKE the fabled God Janus, a modern Art School should face in two directions. It must look backward over the vista of years gathering up in its glance the finest achievements of the artist down through the ages—(we use the word advisedly, for art is as old as man). At the same time it must look forward, considering both the present and the future, if the

student is to achieve a place of honor in the world of affairs.

The prevailing idea that art is a luxury for the few, is false. That it is a necessity for every one is an easily proved fact. The artist must be alive—alive to his fingertips—and with those fingertips he must shape the imaginings of his brain, the ideals of his age into concrete form.

Art is concerned with creation—with the making of things. Conceived in the mind its spirit takes shape in clay, in stone, in glass fretted with lights, in tapestry smoldering somber tones, in paint whose patterns catch the evanescent glow of butterfly or flower, and stop neither at storm-swept sea nor sunlit mountain top.

Art exists primarily to give pleasure. It raises the soul to a plane where it is possible to enjoy its own enthusiasm, and by so doing catch a hint of the emotion, the passion and the pain that thrilled the artist before he could shape it to its birth.

Art is involved in every act of life, from the song of the child to the making of a home, to the planning of a city, the problem is as it always has been, the individual's problem and the world's problem. It is the concern of each and the concern of all, and its solution is correspondingly complex. For the strands that have woven the lovely and intricate patterns of the past, are the same with which it must weave the garment of today.

Modern conditions, economic, social, political, involving the whole question of democracy, lay a heavy hand upon the artist's simple gladness.

What wonder that he is bewildered by the complexity of the outlook, realizing that his preparation has failed to prepare, that the severe realities were not measured in his training. The problem is surprisingly difficult.

It is because of this complexity and in order to offer a solution, that there has long been in the mind of Dr. Felix Adler, a hope to establish an Art School in connection with the Ethical Culture School wherein such an art training should be given that these problems might be met in a new way.

In the spring of 1913 the Art School faculty formulated a plan, shaped its details, and prepared to put into operation a school of arts. In the language of paradox, the idea may be said to consist in looking backward and working forward. For its uniqueness lies mainly in the fact—which forms the essential part of its organization—that a cultural education should go hand in hand with a practical art training.

For this end the student must include

in his program, history, literature, chemistry, physics, French—each course being planned with special reference to its art content, and to its art affiliation.

The time for beginning so strenuous an appeal to the student is at what may be called middle youth—that is at the age of sixteen or seventeen years. By that time a student having completed two years of High School work under a varied program, presumably now knows something of his own tastes, his abilities, his desires for the future. If they lie along the line of art, then he may elect art as his major subject, giving two hours a day to design, drawing from life and modeling. The remaining hours are divided between the other subjects, each recurring three, four, or five times during each week.

In order to secure a concentration of interest, weekly visits to the Museums of Art form a common meeting place for all. There may be found pottery, glazed tiles, fabrics dyed or woven, leather, books, oils, paints, varnishes, with the preparation of which science concerns itself. History and literature are intimately at home there, each correlated to the other in every fragment of pottery, every precious marble, every painted surface, every fabric that tells its tale of the past.

The Art School of the Ethical Culture School has been in existence one year and a half. It opened with twelve students, chosen young men and women whose interest and whose native talent pointed toward a future art profession. The outline followed for this first year is as follows: A study of the principles of design and their application to original problems of space division in surface decoration and of color harmonies. For the study of form; drawing from cast, object and life; modeling in clay. Physics and chemistry treat of the laws of light and sound, the analysis and preparation of mineral and vegetable substances such as clay, pigments, glazes, enameling, glass. History beginning with a study of man follows his development, the primitive and early historic periods to Greek and Roman days, tracing the arts in relation to his need. Literature teaches the art of language as a medium of artistic expression, familiarizing the student with good literature, and aiming at the produc-

tion of good style. French is taught with the idea that the French language should be spoken intelligently by every art student, as a necessary means of communication, and should become a key to a most important art literature. The Italian language is also studied later.

As an illustration of the practical interrelation of these varied parts, the course in modeling offers an interesting means of cooperation. The instructor in Design calls for original designs for shapes of bowls, jars, urns, vases, or tiles. The best shapes are selected and are then modeled in clay to scale, with use of templet—color schemes are also planned.

Under the direction of the instructor in chemistry, formulas are worked out, glazes ground, weighed, mixed and applied, first to small samples in order to test their color. Under the direction of the potter these are fired in the kiln, the temperature noted and time needed for perfect melting of glaze. The objects are then withdrawn and compared with the original color scheme.

No training is more complete than the actual putting through to a finish a procedure whose success lies not only in the perfection of the plan, but as well in the skill, accuracy and judgment with which each detail is carried out. When to this is added frequent visits to the Metropolitan Museum of Art for study of Egyptian and

Greek pottery, Persian tiles, glazes, enamels and antique wares, there is an excuse for the paradox that an ideal art training must be a looking backward and a working forward. By this means a sound modern craftsmanship may rest upon a still sounder foundation of historic appreciation—a connection that is wholly natural and extremely vital.

The present plan of the School requires that for admission a student shall have completed two High School years or their equivalent. At the completion of two years of Art School training at the Ethical Culture School, the student receives a full High School diploma with special recognition of this major subject. It is hoped that two years of professional training may then follow, wherein a special field of individual study will be pursued. Such advanced problems requiring the sure hand and the mature judgment should be met after this preliminary preparation of wider culture, with a spirit of initial power that will save at least two years in a student's career. For this is the time when the soul is ardent, the spirit fearless—when talent if discovered is saved to the world, if lost, becomes the world's loss.

Conservation of energy, concentration of effort, and consecration of intent, may well be a new motto for the art student under this new form of training.

SOME CHURCH DECORATIONS BY TABER SEARS

BY ARTHUR HOEBER

TABER SEARS, in some recent work for various churches, of a decorative nature, altar pieces of great charm and deep feeling, both in the theme and the execution, has harked back to some of the older and more serious methods of achieving his ends whereby he has scoured a large significance, with something of the naive charm of the early men, those more primitive Italians and Flemings with whom he discloses a wonderful sympathy. There is no touch of the modern way of looking at art, nothing of the superficial side of later developments, but on the con-

trary a return to surer technique, to a closer study of forms, shadows, composition requirements, and loving detail so characteristic of, let us say, such painters as Signorelli, Gazzozi, Bellini, perhaps even Memling, Van Eyck and Holbein, for though Mr. Sears has preserved his own personality throughout the several works he has completed, the influence is strongly apparent, and it is an influence tending to devout seriousness, to impeccable technique and subdued color, with forms and shadows carefully considered.

In these days of strange departures, of



CHRIST IN THE TEMPLE WITH THE DOCTORS

TABER SEARS

CHANCEL TRINITY CHAPEL, BUFFALO, NEW YORK



CHRIST IN THE TEMPLE WITH THE DOCTORS (DETAIL)

TABER SEARS

crude arrangements and the many half-considered art emanations, it is a positive relief to find one returning to so sane, so serious, so satisfactory a viewpoint, a viewpoint that makes for the dignity and devoutness that should characterize such decorative work. These compositions are the result of the most serious thought and application, arranged with loving attention to the fitness of religious needs, dignified in their pictorial arrangement, with spaces properly filled and the color scheme one of rare harmony and fitness. In a "Chorister's Triptych," painted for Grace Church Choir School, in New York City, with the theme "Joshua crossing the Jordan," Mr. Sears has arranged a composition not only well balanced, but of singular effectiveness, very compelling in its

significance. It is indeed worthy the most serious consideration and might well be of an earlier epoch, an epoch of greater sincerity, of more thorough craftsmanship, of higher artistic ideals. It is an arrangement calling forth substantial artistic endowments where nothing is shirked, no detail avoided, the problem being worked with unusual conscientiousness and in a highly effective way. In the midst of the hosts of Israel, and closely followed by the priests bearing the Ark of the Covenant, Joshua is seen crossing the dry river course, to the land of plenty, from the Wilderness.

There is, of course, an utter absence—and intentionally, of realism. The composition appears to have been seen through medieval eyes, seen more or less naively, the figures being arrayed in stuffs of



JOSHUA CROSSING THE JORDAN



THE CHOIRISTERS' TRIPTYCH (OVERMANTEL) GRACE CHURCH CHOIR SCHOOL, NEW YORK CITY



TABER SEARS



ADORATION OF THE MAGI

TABER SEARS

A PRELIMINARY PENCIL DRAWING

gorgeous material at times, with the severe arrangement of headdresses on the part of the women, with effective, dark robes on some of the men and, in the case of Joshua, a sumptuousness of apparel proclaiming the Orient, while in front of him walks a page or candle-bearer, that recalls a later period. Always however, the composition is intelligently conceived and rendered.

always the true pietistic spirit pervades, that spirit that was so singularly a part of the earlier men. Mr. Sears has obtained his effect of luminous colors by building up successive layers of semi-transparent tones, so necessary for the near-focus such as altar pieces demand. And while these later efforts by Mr. Sears are in rational memory of the Flemings, as I have said, or

the earlier Italians, the requirements of today are not lacking. It is not the art of long ago, but art for the needs of the present, filtered, as one might say, through the earnestness and real religious feeling of the painter for the worship of the present time.

A trace, too, may be seen of the influence of such a modern as Luc Olivier Merson, under whom Mr. Sears studied for two years in Paris. Merson as well, was dominated to a certain extent by these earlier men of whom I have spoken, for he is one of a little group of French painters strongly attracted to the sincerity, the loving care, and the scholarly attainments of the Italian and Flemish craftsmen. Mr. Sears maintains that our modern vision is beginning to recognize form substantially upon the lines of these artists of other days, where the substance visible within a shadow is of interest, where forms, determined by their contour and color, rather than by their shadows, gain in interest. After all, for church decoration, it must of necessity be the theme that is of primal interest. When with this, the artist can add interesting arrangements of color, the work is that much further advanced. There must be too, a quality of Oriental allure, of convincing allegory, and of course—the picturesque. Following out the lines of the primitives who made their appeal largely through the eyes to the spirit, so traditions demand what I might term, a suppressed sumptuousness of color. This Mr. Sears

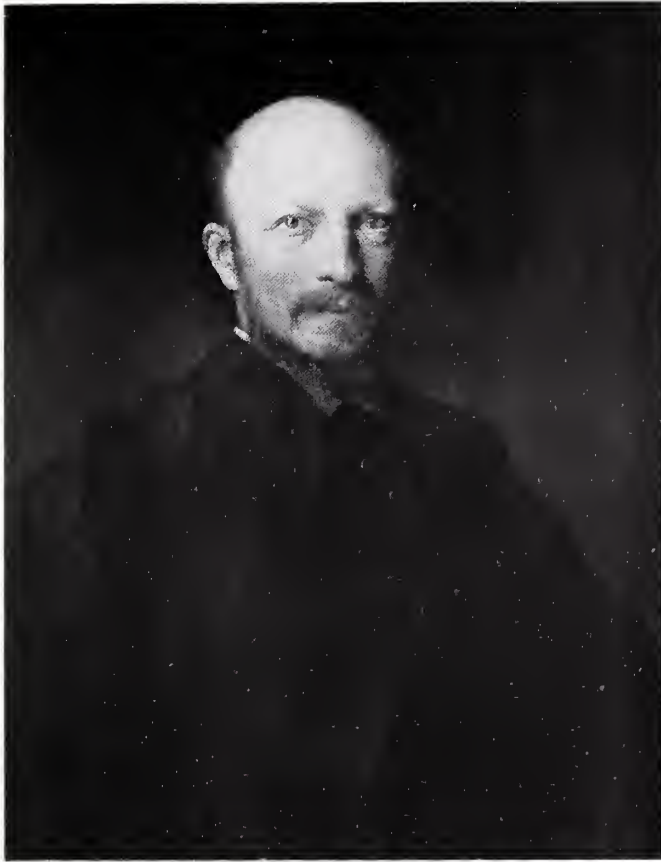
has secured, for his is a flexible, fluid medium of working. It is possible I believe to do modern things in the same spirit, though by no means all the recent attempts in this direction have been uniformly successful.

It is well within our comprehension to conceive some record of a purely historical American event thus recorded, for after all, the problem is the same, whether the happening be of our own times, or removed back to the dim ages, the treatment fitting present needs no less than those of ages gone by. I find through Mr. Sears' work evidences of his architectural training—which he had earlier and which has served him in good stead—for thus he is aware of certain requirements, of certain fitness, not always manifest in the efforts of the mural painter since too often decorative work in this country, at least, is of a haphazard character, the result of favored commissions to some general and capable painter who has achieved success along other lines, and so, by his prominence, is entrusted with commissions far removed from his ken; for a man may know his trade of painter and yet be far away from a full realization of architectural needs. So much of the modern work seems the result of speed carried to excess. Nothing of this quality is apparent in the decorations of Mr. Sears, wherein I find, on the contrary, application, sincere investigation, with an elimination of the non-essentials that all make for dignity, fitness and genuine artistry.

EXHIBITION OF AMERICAN INDUSTRIAL ART

UNDER the auspices of the American Federation of Arts and the National Museum a comprehensive exhibition of American Industrial Art is to be assembled. This exhibition, which will be installed on the main floor of the new Museum building, is to be opened on the evening of May 13th with a private view and reception given in honor of those attending the Federation's Convention, a program of which is given on subsequent pages, and will remain on view for a period of from three to four months. This is probably the

first exhibition of the kind to be held in this country; certainly it is the first to be set forth under Government auspices. From the leading American manufacturers and makers have come hearty response to the invitations to exhibit, and there is no question that the display will be extremely interesting and notable. It will comprise silks, cretonnes and other textiles, rugs, tapestries, wood carving, iron work, silver, bronze, potteries, porcelains, glass, furniture and jewelry. The leading craftsmen will be well represented.



DR. FELIX ADLER

AWARDED THE ISAAC N. MAYNARD PRIZE

DOUGLAS VOLK

THE ANNUAL EXHIBITION

THE NATIONAL ACADEMY OF DESIGN

THE Annual Exhibition of the National Academy of Design opened on March 20th and continues until April 25th. For the first time there was no charge made for admission, the collection being freely open every day to the general public.

Of the 474 exhibits set forth, 329 were by non-members. The prizes were awarded as follows: The Thomas B. Clarke Prize for the best American figure painting by an American artist, to Richard E. Miller for a painting entitled "Japanese Kimono"; The First Hallgarten Prize (all of which are open only to American artists under thirty-five years of age) to Eugene E. Speicher for a painting entitled "Betalo";

the Second Hallgarten Prize to Randall Davey for a painting entitled "Portrait of a Young Lady"; and the Third Hallgarten Prize to Robert H. Nisbet for a painting entitled "Lingering Summer." The Saltus Medal for Merit went to Abbot H. Thayer for a painting entitled "Winged Figure"; The Inness Gold Medal for the best landscape to Joseph T. Pearson, Jr., for a painting entitled "Landscape"; The Isaac N. Maynard Prize for the best portrait to Douglas Volk for a portrait of Dr. Felix Adler; and The Julia A. Shaw Memorial Prize to Mary Greene Blumenschein for a painting entitled "The Princess and the Frog."



PORTRAIT

RANDALL DAVEY

AWARDED THE SECOND HALLEGARTEN PRIZE

ANNUAL EXHIBITION, THE NATIONAL ACADEMY OF DESIGN



BETALO

EUGENE E. SPEICHER

AWARDED THE FIRST HALLGARTEN PRIZE

ANNUAL EXHIBITION, THE NATIONAL ACADEMY OF DESIGN



THE END OF THE STORY

FRANCIS C. JONES



JAPANESE KIMONO

RICHARD E. MILLER

AWARDED THE THOMAS B. CLARKE PRIZE

ANNUAL EXHIBITION, THE NATIONAL ACADEMY OF DESIGN



LANDSCAPE

JOSEPH PEARSON

AWARDED THE INNESS GOLD MEDAL



LINGERING SUMMER

ROBERT A. NISBET

AWARDED THE THIRD HALLGARTEN PRIZE



PORTRAIT

ELIAS GOLDENSKY, PHOTOGRAPHER

THE MODERN IDEA IN PHOTOGRAPHIC PORTRAITURE

BY C. H. CLAUDY

IT is idle to contend that the photographic portrait can ever rival, much less displace, the painted portrait. But that the work of the photographic portraitists of the present day goes far beyond those lifeless renditions of form and outline, those imitations of other processes, or those vague and hysterical mysteries which have marked milestones in the progress of the art, must be evident to any student who will look with unprejudiced eyes upon good modern examples.

The photographer who makes a really

artistic portrait has his aim, looks upon sincerity and simplicity as the keynotes upon which his work must rest. He realizes fully both the camera's greatest asset—its unrivaled ability to tell the truth—and its greatest drawback—the fact that it can but render a picture of the sitter as he or she may be at the moment. To make the most of the one, to minimize the disadvantages of the other, is the constant effort of those who use the eye of science in the field of art.

Such photographers consider the lens

and plate as the least of their tools. They work with light, and its control, with the subject, to make him assume that attitude, that expression, which is most typical of him as he really is. They work with drapery, knowing that a false move, an illy considered fold, a badly placed mass,

he uses to reflect the light; for though photography gives monochromatic results, the colors of the original must be correctly rendered as to their relative luminosity or the photograph will belie that truth-telling ability which is the camera's greatest charm.



THE MONK

CHAS. WESLEY HEARN, PHOTOGRAPHER

cannot be eliminated or corrected, as it can so readily be by the painter.

The modern photographer knows that, if the lens is properly made and used, he will automatically be provided with perfect drawing in his results. But he also knows that modeling, the rendering of his subject "in the round," is a matter entirely of previous arrangement of light, reflectors, background, even the colors

Just how the successful portraitist accomplishes his ends varies with the man as much as methods vary with the painter. In the picture here reproduced of the work of Elias Goldensky, acknowledged everywhere as a leader in his art, both simplicity and sincerity are well exemplified. The portrait of the boy is obviously sincere, pretending to be nothing but what it is—no "effects" of light and shade, no



PORTRAIT

F. E. BRONSON, PHOTOGRAPHER

dramatic contrasts, no tricks of retoucher's pencil or printer's "dodging" have been used. Simplicity, inherent in the subject and the easy, natural pose, has been heightened by the use of what the photographer calls a "short scale." Having to render color in shades of monotone, many photographers persuade themselves that only by running the gamut from most Stygian shadow to most brilliant highlight can they create the illusion of color. Not so Goldensky. Disregarding the quite incidental shadow beneath the arm, the whole picture is in a light, airy key, yet without brilliance or what the theatrical photographer calls "punch." The picture is soft, without hard lines or too narrow

and microscopic detail, yet it has no tendency towards the "out of focus" atrocities which, imitating impressionism at its worst, have none of the virtues either of that school or of photography.

Modeling of the flesh, in the softly rounded face, the chubby leg and smooth, unmuscular hands, is well accomplished by this softly controlled light. The artist has fitted his tools to the work in hand, with the result that he has rendered a picture of a child which must please not only as a likeness, but by its rendition of that spirit of childhood which we all think of as innocent, joyous, untroubled, unlabored, untheatric.

In strong contrast to this example of a



PORTRAIT

RUDOLPH EIKEMEYER, JR., PHOTOGRAPHER

master photographer's work with a child, is Hearn's "Monk." A fancy picture, perhaps more than a portrait, the photographer has allowed the grimness of his subject to find full play in the choice of lighting, and the use of a steep scale of tones. Deep black shadows under the hood merge without gradation into the somewhat pitiless lighting in which no attempt has been made to soften the somewhat ascetic modeling of the face. It would have been both easy and simple to have thrown a shadow-softening light into the hood which shrouds the head, and while to have done so would undoubtedly have resulted in a more "pretty" modeling,

the strength of the face and the ruggedness of the whole would have been destroyed by such a course. Here again is simplicity and, doubtless, sincerity, yet obtained by totally opposite means than those Goldensky used. Incidentally, the two pictures show a painter's trick in the photographer's hands. The boy, lighter than his background, stands out from it. The monk, his cowl darker than the surface behind it, stands close against a wall—by inference, that of cell or monastery.

The history of any art shows first the development of an effect, second, the simplifying of the means by which that effect can be produced. Photography is

no exception, and at times its masters go to extreme lengths, apparently for the mere satisfaction of accomplishment. Rudolph Eikemeyer, a photographic prophet of the light, the airy, the graceful, the dainty, shows such an effort in his portrait of a young girl, reproduced here. Not until one analyzes this picture is the secret of its success discovered in the fact that the photographer has depended wholly upon a single contrast to separate his masses and to express his feeling of the character of the young and innocent face he pictures. There is almost no differentiation between flesh tones and those of the background, almost a total absence of shadow, as such. Only the drooping masses of hair relieve this portrait from being distressingly flat. The photographer has restrained himself to the limit from utilizing any contrast between thrown shadow and cast highlight, depending wholly on his arrangement of hair, with only a suggested leaf or so to relieve its plainness, his somewhat lackadaisical pose of the hands and a direct clear glance from two dark eyes, to make his picture "carry," again to borrow from the vocabulary of the theatrical photographer. A picture so without any recourse to the main weapons in the photographer's armory can not but be noticeable, when it succeeds because of its quiet restraint and not in spite of it.

That some of the special means of the photographic process are sometimes available for successful use in an artist's hands,

the very quiet, low-toned portrait by Bronson is sufficient evidence. A soprano song can be made possible for a contralto if the pitch is lowered. So can a brilliant lighting be successfully quieted by a lowering of the whole key throughout. It is not always possible to do this under the light itself—curtaining and screening the light reduce its shadow-casting power and diffuse its highlights. Therefore, as in this case, the photographer at times gets a low toned result by lowering the whole scale *after* the lighting is made, a thing he can do by chemical means. In any lighting, the simple pose, the good lines and quiet restfulness of this figure would be pleasing, but the short, low scale of tones, the highest highlight lower in tone than the deepest shadow in the face of the Eikemeyer portrait, adds here a special charm.

Softness of focus, to prevent masses being bounded by hard lines, complete control of light and shade, a trained wit to conjure that expression and arrange that pose most suggestive of the person as a whole, simplicity, sincerity, absence of dramatic, striking and bold use of too great contrast, restraint both in pose and expression and correct rendition of color in monotone—these, and a greater and greater appreciation of the value of the camera's power for telling the truth, are the factors which have raised the modern idea in photographic portraiture, if not yet among the arts, at least to a highly honored place among the crafts.

THE HARVEST

By TYLER MCWHORTER

Professor of Applied Design, Saint Paul Institute

What reaps the Artist from the joyous seed

Sown of his soul?

What price but the joy of the sowing done?

The rest is the love of his precious Art

That is echoed back from another heart

A hundred fold.



AN EXHIBITION OF ANTIQUE ORIENTAL RUGS AND PERIOD FURNITURE

DETROIT MUSEUM OF ART



MARJORIE

LYDIA FIELD EMMET

SHOWN IN THE ANNUAL EXHIBITION OF

THE NATIONAL ASSOCIATION OF PORTRAIT PAINTERS

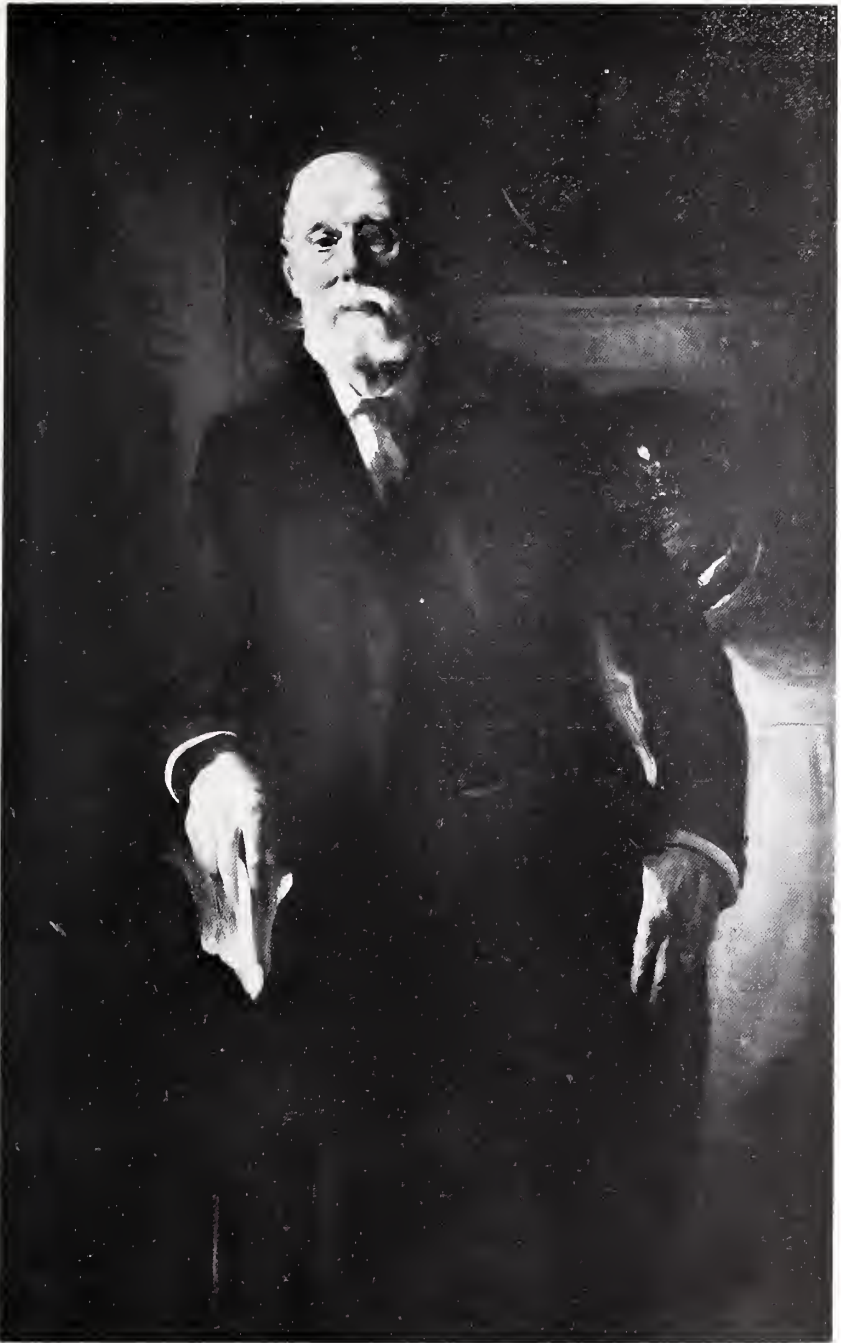


PORTRAIT "LEONIE"

M. JEAN McLANE

SHOWN IN THE ANNUAL EXHIBITION OF

THE NATIONAL ASSOCIATION OF PORTRAIT PAINTERS



PORTRAIT OF ALEXANDER W. DRAKE

JOHN C. JOHANSEN

SHOWN IN THE ANNUAL EXHIBITION OF

THE NATIONAL ASSOCIATION OF PORTRAIT PAINTERS

ART AND PROGRESS

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THE AMERICAN ACADEMY IN ROME

The American Academy in Rome has just published in handsome pamphlet form its annual report covering the year 1914. Special interest attaches to this publication because it was during the past year that the Academy took possession of its splendid property and newly completed building on the Janiculum Hill, and the consolidation of the Schools of Fine Arts and of Classical Studies became at that time an actuality. Furthermore this great day, October 1, 1914, which had been so long looked forward to with anticipations of triumphant delight dawned in the shadow of a great war and amid the gloom of calamity. For a time it seemed that the Academy might be one of the victims of circumstance and that the plan so ably and thoughtfully devised was after all doomed to failure. But it was not so. The immediate financial stress

was met by wise retrenchment, and the Villa Aurelia in which are the administrative offices and the Director's residence, and the Villa Chiaraviglia, residence of the Director of the School of Fine Arts, were closed. In October the wisdom of sending out the new fellowship holders seemed extremely doubtful but later, upon the advice of the State Department, they were sent out and have now enjoyed several months of uninterrupted study. With these exceptions the work of the Academy has continued without interruption through all the strain and stress of these troubled times.

The new building, of which numerous illustrations are published in the report, is indeed a magnificent building rivaling both in dignity and position the French Academy which occupies the Villa de Medici on an opposite hill. This with the three villas adjoining it constitutes a considerable property, and one which will tend to increase abroad the respect which should be felt toward our nation. Both as a national monument and as a school of art it should prove inspiring. No student could, it would seem, condescend to littlenesses of thought or practice with that magnificent panorama spread out before him. The building furthermore, while simple, is suitable and convenient. This building will accommodate twenty-four fellows, twelve in the School of Fine Arts and twelve in the School of Classical Studies. At present there are nine in the former and three in the latter.

Interesting and detailed account is given, as well as illustration shown, of the work executed by these students during the past year, reviewing which even the most strenuous would not find much excuse for complaint of idled time. Besides which it is being discovered that these fellowship holders as they return to America are "making good," and thus proving the value of the privilege that this Academy is affording. As the Director, Mr. Jesse Benedict Carter, very truly says, the greatest results are yet to come, but the present gives promise to the future. Mr. Carter in his report to the Board of Trustees complains that the Academy has been by many judged by the standards of a factory, who reckon-

ing thus have said that the plant is too expensive and the output too limited. "In vain," he says, "we proclaimed that we were not a factory and therefore, not under the laws of factories." This is a nice distinction. Obviously the question follows, "If not a factory, what then?"

The answer is found in the report of the Secretary, Mr. C. Grant La Farge, who after referring to the conditions of the times and emphasizing our duty as he sees it of "keeping our heads cool, our hearts warm, our courage unimpaired" and thus going on with our work, says: "The work of the Academy at a moment when the world is in the agonies of devastating war, is a work of constructive civilization." Surely it is this both in times of war and peace, and for such work it is impossible to keep a balance sheet, as the items on the credit side can never be accurately reckoned in figures.

NOTES

An exhibition of Antique Oriental Rugs and Period Furniture was held in the Detroit Museum of Art from March 5th to 31st. There were eighty-seven rugs lent for the most part by private collectors, among whom may be mentioned Mr. C. F. Williams of Norristown, Pennsylvania and Mr. Charles L. Freer, of Detroit, who are recognized as the leading American authorities on antique Oriental rugs and Chinese art, respectively.

The furniture of which there were sixty-nine exhibits, represented the Gothic and Renaissance periods of Italy, France, Germany and England; the French periods of Louis XIV, XV, and XVI, Directoire and Empire as well as the Georgian period in England, from which our Colonial styles were directly derived. These exhibits were also invited on account of their artistic distinction, in each instance showing good line as well as excellent craftsmanship. They were also lent by manufacturers and private owners.

Acknowledgment is made in the well printed and attractively illustrated cata-

logue of indebtedness to Mr. Vincent D. Cliff of Detroit for selecting the rugs exhibited and for preparing the descriptions for publication in the catalogue, as well as for assistance in installation; to Mr. Arthur L. Jaeger, of the William Wright Company, for expert advice in arranging and cataloguing the period furniture; to Mr. Clarence Whybrow, of New York City, for advice as to period furniture and for various loans, as well as to Mr. A. W. Andrews and numerous others who rendered valuable assistance both by making contributions and by giving advice.

Two views of this exhibition are given on the page 236.

TWO NOTABLE EXHIBITIONS AT THE PHILADELPHIA ART CLUB

The Art Club of Philadelphia recently held two noteworthy exhibitions. The first, which opened on February 21st and continued until March 5th, was of oil paintings by the artist members of the club, and comprised fifty-nine works; the second was the Twenty-first Annual Exhibition of Oil Paintings held under the auspices of the Art Club. The Members' Exhibition was one of purely American art, somewhat uneven in quality, the only requirement being membership in the Club, and at least one picture by each artist wishing to exhibit being invited by the Committee. The largest canvas shown was Leopold G. Seyffert's "Study in Blue and Gray" which occupied the position of honor in the gallery, the sinuous figure of a young woman in semitransparent drapery of subdued coloring giving real distinction to the work. William M. Chase contributed a portrait of his son "Master Roland Dana Chase"; an excellent bit of character painting in his head of an "Old Fisherman," and one of his inimitable still life subjects, "Deep Sea Cod." Wm. M. Paxton revived the memories of the early '70's in his quaintly costumed figure in "The Front Parlor"; and Adolphe Borie's pretty girl "At the Window" likewise deserves especial mention. Edward W. Redfield contributed three works, two of them snow landscapes, "The Green Sleigh" and "The Valley in Winter," and the third a very delightfully free, boldly brushed canvas entitled "Stover's Mill."



HAULING LOGS

PAUL KING

The brothers Alexander and Birge Harrison showed capital moonlight scenes on the beach, on the river, and in Venice; and Emil Carlsen contributed two excellent little canvases, "The Canal" and "Woods-Interior." As the Twenty-first Annual Exhibition of the Philadelphia Art Club followed so closely the Members' Exhibition it was feared that there would be some difficulty in assembling a creditable collection, but this did not prove the case, as a glance at the show demonstrated. Portraits by Henry R. Rittenberg, and Benedict Osnis were among the best these painters have done recently. Wm. H. K. Yarrow exhibited "Yellow Box," a well studied female figure in a black street costume; Childe Hassam exhibited a poetic fancy entitled "The Siren's Grotto," beautifully atmospheric in the filtered light of a rocky chasm; Louis Kronberg presented his canvas "Grandmother," in which a youthful ballet girl

is receiving the finishing touch to her costume before the grand entree on the stage; Paul King showed two pictures, "Hauling Logs" and "Midsummer"; and Miss Mary Butler contributed some wonderfully realistic views of the Isle of Arran. The Gold Medal of the Art Club was awarded to Joseph De Camp for his painting entitled "Silver Waist" in the exhibition of oils by the Artist Members of the Club; a second Gold Medal was awarded to Leopold G. Seyffert for his portrait of "Miss Josephine Dodge" in the Twenty-first Annual Exhibition. Honorable mention was awarded to Charles S. Corson for his landscape entitled "August Morning."

E. C.

FROM
PARIS

According to *Les Amis de Paris* one of the Museums of Paris which has been closed since the beginning of the war is to be

reopened—this is the Luxembourg. To be sure quite a number of the most valuable of the paintings and sculptures in this national collection have been placed for safety in the ancient seminary of Saint Suplice, but these have been replaced by others which for lack of space have not previously been displayed. Of unusual interest will be an exhibition of Belgian art and a collection of the works of Brangwyn, recently bequeathed to France. Among recent gifts to the Luxembourg made by the widow of Pierre Goujon, who died on the field of battle, are “La Femme nue vue de dos” by Toulouse-Lautrec, and “La Guinguette” by Van Gogh. Furthermore this plucky little Parisian paper which bravely continues publication despite the exigences of war, reports that the new museum of the Gobelins is nearing completion and architecturally presents a most pleasing appearance. Four columns frame the central doorway and divide ten graceful arcades into two groups. Between these arches are eight medallions symbolizing the eight stages of the work of the Gobelins: the shearing of the wool; the washing; the spinning; the rope making; the chemistry; the dyeing; the pattern, and the weaving. On the side of the building an inscription recalls the fact that “Jean and Philibert Gobelin, merchant dyers in scarlet who have left their name to this quarter of Paris and to the manufacture of tapestry, had here their atelier on the banks of the Bièvre, at the end of the fifteenth century.” Through the same channel we are informed that King George V has offered to “la Ville de Paris,” a gift of great value from an artistic and historical standpoint, five bronze medallions originally forming part of the decoration of the Place des Victoires. At the time of the Revolution these passed into England, were bought by George III and—found in Surrey by the Prince Consort—were placed by him in Windsor Castle, in 1898. Queen Victoria lent these beautiful medallions to the Paris Exposition in 1900, where they were much admired by connoisseurs. The subjects represent the most stirring and memorable events of the reign of Louis XIV. As the medallions are unsigned there is much controversy as to their author. The

Conservateur of Windsor Castle attributes them to the famous Keller brothers who executed for Louis XIV the great fountains and statues of Versailles. At all events the return of these old medallions to Paris is of very considerable interest.

THE
PROVIDENCE
WATER
COLOR CLUB

The Nineteenth Annual Exhibition of the Providence Water Color Club was opened on March 2d in the gallery of the Providence Art Club. Thirty-five members were represented, among whom may be mentioned H. Anthony Dyer, W. Alden Brown, Charles Biessel, Elisabeth Spalding and Sydney R. Burleigh. There were many important pictures and the subjects were of varied interest. At the close of the exhibition, the Providence Water Color Club inaugurated a rotary exhibition, having received invitations to send to several cities. During April this travelling collection will be shown at the Swain Free School of Design in New Bedford, Mass.; in September it will go to Newport, R. I.

AN
INTERESTING
EXPERIMENT

The Memorial Art Gallery of Rochester is to make an interesting experiment during the coming season in connection with special exhibitions. Finding that the greater portion of the expense incident to transient exhibitions results from the handling and transportation of frames and glasses, this Museum proposes to purchase a large number of suitable frames for its own use, displaying the frames on its special collections and hereafter to receive and send out canvases alone. Great care, it is said, will be taken in the selection of the frames in order that they may be good in design and finish and sufficiently varied to meet the requirements of a miscellaneous collection.

It is hoped by those who are inaugurating this innovation, that the plan will work out in such a manner as to warrant the ultimate cooperation of other museums.

EXHIBITION OF
MODERN
POSTERS

An exhibition of foreign and American posters was held in the galleries of the National Arts Club, New York, from March 27th to April 10th.

This elaborate display of posters included characteristic designs from Belgium, Germany, England, Japan, Russia, France, Italy, Holland, Spain, Switzerland and the United States. The opening of the exhibition was marked by a dinner and meeting of the American Institute of Graphic Arts on the evening of March 26th, at which addresses were made by Professor Arthur W. Dow, Mr. C. Matlack Price and Mr. Robert Frothingham, on the subject of "Posters." A joint meeting of the American Institute of Graphic Arts and the National Arts Club was held the evening of March 31st, at which an illustrated lecture on "The Making of a Poster" was delivered by Mr. Arthur Wiener.

ART IN CHICAGO

From April 8th to 28th, the annual Chicago architectural exhibition will be held in the galleries of the Art Institute. This year the Illinois Chapter of the American Institute of Architects, the Illinois Society of Architects, and the Art Institute have joined forces with the Chicago Architectural Club in managing and installing this exhibition. The Illinois Chapter has established a gold medal of honor as an award to designers of buildings represented in this exhibition.

During the same period there will be a special exhibition of paintings by the following Chicago artists: Frederic C. Bartlett, Louis Betts, Charles Francis Browne, Karl A. Buchr, Ralph Clarkson, Oliver Dennett Grover, William P. Henderson and Lawton Parker.

THE ST. PAUL INSTITUTE AND NORTHWEST- ERN ART

The announcement has been made that an extensive exhibition of the work of Northwestern artists will be presented in St. Paul May 1st to 9th, under the auspices of the St. Paul Institute. This plan is more ambitious than any other which has been independently undertaken by St. Paul management for the promotion of art interests. Its fulfillment, along the broad lines laid out by those responsible for its inception, will, it is thought, result in the quickening of artistic talent and appreciation throughout Minnesota and the surrounding States.

For a number of years the Minnesota State Art Society and the St. Paul Institute have held each spring a notable exhibition of contemporary art. This year, however, after careful consideration of all involved, the State Art Society decided to present its annual exhibition as a feature of the State Fair where it was felt it would do the greatest good to the greatest number. This decision was influenced by the conspicuous success of the exhibition shown by the Minnesota State Art Society on the Fair grounds last September. However, the St. Paul Institute felt that it would be a misfortune to lose the cumulative value which had been gained by repeated presentation of the State Art Society's exhibition in previous years; and so, with an entire absence of any feeling of rivalry or competition, the Institute has planned to independently continue the work and to hold, as usual, a spring exhibition. The scope and purpose of this undertaking will, however, differentiate it from the annual exhibitions of the State Art Society. In the first place instead of limiting the field from which artists may submit their work to the boundaries of Minnesota, the Institute will extend it to include Wisconsin, Iowa, the Dakotas and Montana. Invitations will be sent to artists throughout this territory who will be on an equal footing with those maintaining local and State residence. The art crafts and architecture will not be included in this display which will be confined strictly to the fine arts. There will be a competent jury of artists of established reputation, non-residents of St. Paul, who will pass upon all work submitted and award honors. Medals bearing the stamp of the St. Paul Institute, will be presented as prizes to the winning artists in the various branches of the fine arts. Those medals, awarded each year, will have a standard valuation in relation to artistic achievement and will be a symbol of merit that will, it is believed, be eagerly sought and proudly cherished.

As a special feature of this exhibition there will be assembled a loan collection of paintings by celebrated artists, European as well as American, lent for the occasion by public galleries and private



MINNEHAHA

LAUROS MONROE PHOENIX

owners in the territory. These loans will come for the most part from the Twin Cities where art treasures of the highest rank have found a permanent place. It is proposed that the St. Paul Institute shall purchase at least one work from this exhibition, keeping up the tradition of a popular voting contest established in connection with former State Art Society exhibitions. The picture so selected will be added to the permanent gallery of the Institute in the St. Paul Auditorium.

PAINTINGS BY
LAUROS
MONROE
PHOENIX

Among the younger men whose work is representative of the artistic accomplishment of the Middle West is Lauros Monroe

Phoenix, recently elected a member of the national society styled "The Mural Painters." Mr. Phoenix is instructor in the Minneapolis School of Art, conducting classes in drawing from the antique, mural painting, theory of color, illustration and sketching. He is a graduate of the Chicago Art Institute, where as a boy he began his study of art. At that time he came into contact with such artists as John V. Vanderpoel, Louis W. Wilson, Charles Francis Brown and Thomas W. Stevens. He was later a pupil of Alphonse Mucha and Howard Pyle. Characteristic of this artist's method of working is his "Minnehaha," which is reproduced herewith. This is a large decorative panel and is an excellent example of his work. To secure models for the Indian figures Mr. Phoenix went directly to an Indian reservation

and made a careful search for appropriate characters. In the central and larger panel is seen through an opening in the heavy foliage the falls of Minnehaha; to the left stands the Arrow Maker alone by his tent; and to the right, hand in hand, the departing Indian youth and maiden. Mr. Phoenix's decorative panel, "Rip Van Winkle," has also attracted wide attention. This shows Rip seated on a fallen tree, and on either side a group of the little men of the mountains. Among his other more important works are "Robin Hood and His Merry Men" painted for the Elks Club of Minneapolis, and "The Legend of the Birch Tree," a panel in the William McNally residence in New Richmond, Wisconsin.

A UNIQUE
EXHIBITION

The Newark Museum Association recently held an exhibition of the Clay Product Industries of New Jersey, which was unique in character, it being the first time that a museum has made a display in America of the products of manufacture of a whole State in a single field. It was the most successful exhibition the Museum Association has given since its first exhibition of paintings five years ago. The Clay Products Exhibition was both retrospective and current, covering the Pottery and Porcelain of New Jersey prior to 1876, and the Clay Products of the present time. The old pieces exhibited numbered one hundred and more jars, crocks, bowls, pitchers, pie plates, etc., made by the pioneer potteries.

The modern clay products included bricks, pipes and hollow ware, tiles, and decorative pottery. The Women's Clubs of the State took up very willingly the suggestion that they hold in their own towns exhibits of such pottery as they could gather made in New Jersey before 1876, and allowed the museum to borrow what was needed for its exhibition. A wide interest in the clay products of the State was thus created, and many historical pieces of the potter's art were located. Through the generosity of one of the important firms of pottery and china makers of New Jersey, the Newark Museum Association has prepared a very complete traveling exhibit of the geology and mineralogy of the materials used in pottery and china making; of the steps in the making of the objects, and in firing and decorating, together with a few choice examples of the results of all these processes. This exhibit will be offered to such museums, schools, libraries and other institutions as may care to show it. In view of the fact that the Newark Museum is not solely devoted to Art, the exhibition was not upheld to an artistic standard, but the manner of display was attractive, and the exhibition of real educational value.

AMERICAN ETCHINGS

The Chicago Society of Etchers held its 1915 Exhibition of American Etchings at the Art Institute during the month of March. It comprised 303 prints. Some of the members, now numbering eighty-nine, live in Italy, England, France, Belgium, Japan and Germany. It is a custom in the Chicago Society to award prizes and to purchase a certain number of the best prints, which are given to the permanent collection of the Art Institute. The prize for the best figure subject was won by D. C. Sturges, of Melrose, Mass.; the De Wolf Prize for the best landscape by John W. Cotton, of Toronto; the prize for the best etching of architecture by Allen Lewis, of Brooklyn. The three prize purchases were "Portail Eglise S. Nicholas-des-champs," by Otto Schneider; "The Patriot's Prayer," by William Auberbach Levy, and "Rio Madonna del Orto," Venice, by Ernest D. Roth.

THE CALIFORNIA ART CLUB

The California Art Club of Los Angeles, of which William Wendt is the President, has formed an association to be called "The Friends of American Art," similar to the Chicago association of the same name. Realizing the absence of public art collections in Southern California, and with a desire to stimulate and foster the growth of art, especially on the Pacific Coast, the Club has formed this association, the object of which is the establishment of a substantial purchasing fund to be expended for works of art by American artists. In this instance individuals are asked to subscribe \$500 each in installments of \$100 a year. Thus it is hoped to secure a permanent collection of American works of art for the Art Museum in Los Angeles. Until the Museum is built, however, the acquired paintings and sculpture will be housed in the Gallery of Fine and Applied Arts in Exposition Park.

NOTES FROM THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

According to reports received from San Francisco the Swedish Section of the Panama-Pacific International Exposition will be found especially notable. While the works of Swedish artists are represented in most of the galleries of Europe, America is not well acquainted with their art, and only twice before have Scandinavian collections been exhibited in the United States—in 1893 at the Chicago World's Fair, and last year by the American-Scandinavian Society of New York. The exhibit of Sweden in the Palace of Fine Arts is well calculated to excite the admiration of those who have not realized Sweden's zeal in this department of the Exposition's activities.

Among the painters represented in the collection are Anders Zorn, who sends nine pictures; Prince Eugen, youngest brother of the King of Sweden; Bruno Liljefors, foremost of Sweden's animal and bird painters; Carl Larsson, the well-known illustrator; Anna Boberg, wife of the architect of Sweden's pavilion at the Exposition; Emil Osterman; Otto Hesselbom; Hugo Carlberg; Anselm Schultzberg, Swedish commissioner of art, and the

well-known painter, Gustav Adolf Fjaestad. The last, one of the greatest of the Swedish artists, has been given one entire room. It is Fjaestad's privilege to be a landscape painter in a country whose geographical peculiarities render her out-of-door subjects very unusual, and he catches her moods, her scenery, her climate, in his landscapes as few have been able to do. In addition to his paintings this room also contains a carved set of chairs and a table by him, as well as some tapestry work. This exhibition will undoubtedly prove one of the most interesting features of the Exposition.

SUMMER SCHOOLS

While summer schools of art are of comparatively recent origin, the Darby

School of Painting at Fort Washington, Pennsylvania, will begin its sixteenth year this June. The school term begins June 7th and ends July 31st. All classes are under the direction of Hugh H. Breckenridge, and include landscape painting, drawing and painting from the costumed model, portrait painting, still life and composition. The studio adjoins a beautiful woods of beech and maple trees, in which the model is often posed for special effects. Two lovely waterways—Sandy Run and the Wissahickon Creek—are within a few minutes' walk of the studio. The students' quarters are extremely attractive, and there are good tennis courts on the grounds. Among some former students of the Darby School are Daniel Garber, Elizabeth Sparhawk Jones, and George Oberteuffer.

Another interesting little artists' colony is Blue Dome Frat, founded by Dewing Woodward and situated in the tiny village of Shady, well hidden in the Catskill Mountains. Here a group of artists and students are associated for mutual benefit in the study of the figure in *plein air*. The life is delightfully simple, with such diversions as dancing in the studio at four o'clock, and weekly exhibitions of the work of the members of the Blue Dome Frat on Saturday afternoons.

While not offering the beauties of the country as do the two former schools, the New York University Summer School gives very interesting courses in the prac-

tice and principles of design and methods of teaching the arts in High Schools. These two courses in the Arts will be given by Dr. James Parton Haney from July 5th to July 24th. During the summer session of 1915 a number of supplementary lectures will be given by Dr. Haney, which are free to all students. Dr. Haney will also arrange to visit the Metropolitan Museum with members of the class each week during the session, and there will be other interesting trips arranged.

Besides the summer schools already mentioned there are, of course, the Hawthorne School and the Modern Art School, at Cape Cod, to say nothing of Mr. Woodbury's School at Ogunquit and the summer school of the Art Students' League at Woodstock, N. Y.

NEWS ITEMS

The Society of Arts and Crafts, Boston, announces the following exhibitions during 1915: Black and White Illuminations, April 23d to May 7th; Silver (at the Boston City Club), May 3d to 10th; Photographs and Color Prints, May 14th to 29th; Enamel and Niello (with prizes), October 1st to 14th; Post Cards (with special competitive prize), October 16th to 26th; General Exhibition (at the Boston City Club), October 14th to 28th; Toys (with prizes), October 28th to November 11th.

The New York Public Library has lately set forth an exhibition illustrating the "Making of a Line Engraving," practically of the same general character as that shown last year illustrating the "Making of an Etching," which proved so popular. Copper plates, bare and engraved; tools used by engravers; a series of thirteen progressive proofs of the engraving of a "Holy Family"; and pictures of engravers and printers at work are shown. A series of prints, arranged in chronological order, show the development of the art from the earliest work to that of to-day, from the simplest treatment to the most varied and involved which can be produced with the graver. The object is to present to the visitor technical details illustrated in masterpieces of the art.

The Omaha Society of Fine Arts reports an attendance of over 12,000 persons at the exhibition of paintings sent out by the American Federation of Arts and held under the auspices of the Society from March 6th to 15th. Six pictures were sold, two being bought by the Society. These were Birge Harrison's "A Summer's Night" and Ivan Olinsky's "Ada." "Winter," by J. F. Follinsbee, "The Stone Bridge," by Chauncey F. Ryder and "Early Morning," by Edward Dufner, were acquired by private purchases. During the exhibition an organization, "The Friends of Art" was started, one hundred persons pledging \$25 a year for five years to constitute a purchasing fund for pictures. Mrs. Charles T. Kountze is now president of the Omaha Society of the Fine Arts, and Mrs. Halleck Rose has lately been appointed to fill her place as chairman of the exhibition committee.

The Buffalo Fine Arts Academy will hold its Tenth Annual Exhibition of Selected Oil Paintings by American Artists in the Albright Art Gallery from May 8th to August 30th. It has been decided to organize a collection of approximately one hundred pictures by living American artists, painted during recent years and never before publicly exhibited in Buffalo. The gallery space at command will make it possible to install the works chosen with liberal spacing so that practically every picture may be seen under almost ideal conditions. There will be no jury, and all works will be invited by the Director.

The Memorial Art Gallery of Rochester, New York, exhibited during March a collection of paintings sent out by the Fellowship of the Pennsylvania Academy of the Fine Arts, in addition to a group of delightful Chinese water colors by Harriet Barnes Thayer.

In the Print Room of this Museum there was at the same time a special exhibition of etchings by Dorothy Stevens, of Toronto, Canada.

An exhibition of oil paintings by Charles W. Hudson was held in the new gallery of the Boston City Club during the month of March.

There has recently been added to the fine collection of American work installed in the Maurice A. Scott Gallery of the Toledo Museum of Art an exceptionally strong canvas entitled "Anne," by Martha Walter, one of the foremost women painters of America. A reproduction of this painting appears on the cover of ART AND PROGRESS. A special exhibition of Miss Walter's work is now on view in the Toledo Art Museum.

David Keppel of New York has recently presented to the Toledo Museum of Art an important group of sixteen etchings by Whistler, Millet and Lalanne, in memory of his father, Frederick Keppel.

The Brooklyn Institute of Arts and Sciences opened an exhibition of contemporary American Paintings in the Brooklyn Museum on the evening of April 3d. This is the first exhibition of the kind that has been held in this Museum. The pictures shown were all specially invited. The intention is to make it an annual affair and to purchase therefrom as time and opportunity permits, pictures for the Museum's permanent collection.

The College Art Association held its Annual Convention in Buffalo on the 2d and 3d of April. The meetings were held in the Albright Gallery, where at that time the special exhibition of Paintings by contemporary American and Foreign Artists sent out by the American Federation of Arts was on view. Among the subjects discussed were: "When we teach Art what are we trying to teach?" "Use and non-use of text-books in Art teaching" and "Art taught as a means of expression."

A memorial exhibition of paintings by Ross Turner, whose death occurred at Bermuda during the past winter, was held in the galleries of the Guild of Boston Artists from March 22d to April 3d.

Charles J. Connick exhibited recently in his studio in Boston a window in full color designed and executed for the First Congregational Church at Marion, Massachusetts, a replica of one panel of which is now on exhibition in the Panama-Pacific International Exposition. This window symbolizes the human, friendly aspect of Christianity.

BOOK REVIEWS

THE FFOULKE COLLECTION OF TAPESTRIES, WITH DESCRIPTIONS. ARRANGED BY CHARLES M. FFOULKE. Frederic Fairchild Sherman, 1790 Broadway, New York, Publisher. Two hundred and fifty copies privately printed. Price \$60.00.

This interesting work comes to us in a folio volume beautifully printed and handsomely bound, a book to delight the heart of the Bibliophile. Not only is the typography the best, but the illustrations, to which seventy-five full pages are devoted, constitute in themselves a rare exhibit of reproductive art. These illustrations setting forth as many examples of rich and beautiful tapestries are photogravures, the majority in tint, a few in color. In every way this book is a worthy setting for the important subject treated, a subject in which interest has greatly increased in recent years.

In a sketch of Mr. Ffoulke's life his friend, Mr. Glenn Brown, who for many years was Secretary of the American Institute of Architects, tells how the collector developed his love of tapestries and became one of the leading connoisseurs and critics in this field, as well as how he assembled his rare and remarkable tapestry collection.

Following this introduction is an essay dealing with the subject of tapestries generally, written by M. Ernest Verlant, Director General of the Fine Arts in Belgium. This is an instructive and comprehensive review of tapestries in Flanders, France and Italy, as well as a commentary on some of the works reproduced in this volume. It not only enlightens the general reader, but prepares those who would make a more careful study of the subject for the better appreciation of the superb plates, accompanied by descriptions condensed from Mr. Ffoulke's original monographs, which form the bulk of this volume.

Both as a work of art and as a reference book this volume can not fail to make a strong appeal. It should by all means, be included in all important libraries, especially those of art museums. In addition to the interest and value of Mr. Verlant's illuminating article, the illus-

trations will be found by students of design, as well as by students of the art of tapestry weaving, of great value.

All of the Flemish tapestries have marvelous borders, giving suggestion to the designers of the present day.

It may be added also that this work is an important historical record of the famous Barberini collection, tapestries which some years ago passed from the possession of that family to Mr. Ffoulke and have since been widely scattered. The series of twelve tapestries illustrating "The Life of Christ," which is now to be seen on the walls of the Cathedral of St. John the Divine, New York, was originally derived from this collection. They were designed from cartoons by Romanelli for the throne room of the Barberini palace in Rome. In 1891 Mrs. Elizabeth U. Coles purchased them of Mr. Ffoulke and later presented them to the Cathedral. There were 135 pieces in the Barberini collection acquired by Mr. Ffoulke. These embrace the Flemish, Italian and French schools, and represented the best of their output. It is these marvelous examples of the weavers' art which are illustrated and described in this really magnificent monumental volume.

The fact that this work has been privately printed and in a limited edition will, unfortunately, prevent it from being very widely distributed.

A READER'S GUIDE TO MODERN ART, COMPILED BY ROBERT B. HARSHE. Published by the Wahlgreen Company, San Francisco. Price 50 cents.

This valuable pamphlet was compiled primarily as an index to the artists represented in the Palace of Fine Arts at the Panama-Pacific International Exposition, but will be found of use far beyond this limited field. It is, as the author says, an attempt to systematize the accessible bibliographical material concerning modern artists which has been published during recent years not only in book form but in numerous monthly magazines and other periodicals. Furthermore it lists not only the modern artists of America, but of European nations and also China and Japan. For study clubs and art classes it will be found very helpful.

PROGRAM
SIXTH ANNUAL CONVENTION
THE AMERICAN FEDERATION OF ARTS

THE NEW WILLARD HOTEL, WASHINGTON, D. C.

MAY 12, 13, 14, 1915

GENERAL TOPIC: ART EDUCATION

MAY 12th

MORNING SESSION, 10 O'CLOCK

MR. ROBERT W. DE FOREST

President, The American Federation of Art, Presiding

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In charge, Public Buildings and Grounds
Secretary, Fine Arts Commission

ADDRESS OF THE PRESIDENT

ROBERT W. DE FOREST

REPORT OF THE SECRETARY

LEILA MECHLIN

REPORT OF THE TREASURER

N. H. CARPENTER

THE VALUE OF ART TO A NATION

HON. HENRY WHITE, LL.D.
Formerly Ambassador to Italy and France

AFTERNOON SESSION, 2 O'CLOCK

TOPIC

Professional Art Education

MR. EDWIN H. BLASHFIELD, N. A.

President of the National Institute of Arts and Letters, Presiding

PROFESSIONAL ART SCHOOLS

CECILIA BEAUX
Instructor, Pa. Academy of Fine Arts

THE ATELIER SYSTEM

LLOYD WARREN
Beaux-Arts Society of Architects

FOREIGN TRAINING

HERBERT ADAMS
Ex-President, National Sculpture Society

OPEN DISCUSSION

*Mr. and Mrs. Larz Anderson will receive the delegates at
their home on the afternoon of May 12th*

MAY 13th

MORNING SESSION, 10 O'CLOCK

TOPIC

Art Education in the Public Schools

MR. P. P. CLAXTON, Litt.D., LL.D.

U. S. Commissioner of Education, Presiding

THE TEACHING OF ART TO MUSEUM
AUDIENCES OF CHILDREN

JAMES P. HANEY
Director of Art, N. Y. High Schools

TEACHING THE TEACHERS

ARTHUR W. DOW
Director Fine Arts Department, Teachers'
College, Columbia University

ART TEACHING IN SOUTHERN PUBLIC SCHOOLS

MRS. H. G. OSGOOD
Supervisor of Art, Atlanta, Ga.

CO-OPERATION OF THE MUSEUM IN ART
EDUCATION IN THE PUBLIC SCHOOLS

LOUISE CONNOLLY
Newark Public Library

OPEN DISCUSSION

MAY 13th
AFTERNOON SESSION, 2 O'CLOCK

TOPIC: *Art Education in the Colleges and Universities*

DR. MERRILL EDWARD GATES, Ph.D., LL.D., L.H.D.
Ex-President of Rutgers College and Amherst College, Presiding

THE MESSAGE OF ART TO THE COLLEGIAN

PROF. JOHN PICKARD
University of Missouri

THE VALUE OF A MUSEUM OF ART TO A COLLEGE

PROF. A. V. CHURCHILL
Smith College

THE PURPOSE OF COLLEGE COURSES IN THE
HISTORY, THEORY AND PRACTICE OF ART

PROF. ARTHUR POPE
Harvard University

TECHNICAL ART COURSES IN COLLEGES

PROF. ELLSWORTH WOODWARD
Tulane University

OPEN DISCUSSION

EVENING

*Opening of Exhibition, American Industrial Art, National Museum
Reception in honor of Delegates*

MAY 14th
MORNING SESSION, 10 O'CLOCK

TOPIC: *Industrial Art Education*

MR. ARTHUR A. HAMERSCHLAG, Sc.D., LL.D.
Director of the Carnegie Technical School, Pittsburgh, Presiding

THE IMPORTANCE OF TEXTURE IN
INDUSTRIAL ART

GEORGE LELAND HUNTER

THE RELATION OF ART TO EDUCATION
AND INDUSTRIAL EXPANSION

FRANK ALVAH PARSONS
Director of the N. Y. School of Fine
and Applied Arts

SOME RESULTS OF SCHOOL TRAINING

WALTER SCOTT PERRY, M.A.
Director, School of Fine and Applied Arts,
Pratt Institute

THE ART MUSEUM AS A FACTOR IN
INDUSTRIAL ART EDUCATION

ARTHUR FAIRBANKS, A.B., Litt.D.
Director, Museum of Fine Arts, Boston

THE OUTLOOK FOR INDUSTRIAL ART
IN AMERICA

CLARENCE WHYBROW
President of the Art in Trades Club

OPEN DISCUSSION

AFTERNOON SESSION, 2 O'CLOCK

MR. ROBERT W. DE FOREST, Presiding

REPORTS OF SPECIAL COMMITTEES, ELECTION OF DIRECTORS, NEW BUSINESS

*Mr. and Mrs. Paul W. Bartlett will receive the delegates in
Mr. Bartlett's studio on the afternoon of May 14th*

EVENING—DINNER

Rauscher's, Connecticut Avenue

MR. ROBERT W. DE FOREST, Presiding

TOPIC: *Industrial Art—A National Asset*

SPEAKERS

PAUL W. BARTLETT

P. P. CLAXTON, Litt.D., LL.D.

RALPH ADAMS CRAM, Litt.D.

ARTHUR A. HAMERSCHLAG, Sc.D., LL.D.

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"ART AND PROGRESS"

The Allied War Salon

BY DUNCAN PHILLIPS

The Cleveland Tapestry Exhibition

BY GEORGE LELAND HUNTER

George Elbert Burr

BY THEO. MERRILL FISHER

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For October 1, 1918

State—the District of Columbia.

BEFORE ME, a Notary Public in and for the State and county aforesaid, personally appeared LEILA MECHLIN, who, having been duly sworn according to law, deposes and says that she is the Editor of THE AMERICAN MAGAZINE OF ART, and that the following statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations.

That the names and addresses of the publisher, editor, managing editor, and business managers are:

PUBLISHERS, The American Federation of Arts, 215 W. 57th Street, New York, N. Y., and 1741 New York Avenue, Washington, D. C.

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LEILA MECHLIN, Editor.

Sworn to and subscribed before me this eleventh day of October, 1918.

My Commission Expires September 23, 1920.

ALBERT A. SHILLINGTON
Notary Public
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THE AMERICAN FEDERATION OF ARTS

What is the American Federation of Arts?

It is the National Art Organization of America.

Is it really National?

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

What are its objects?

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

How does it unite in closer fellowship workers in the field of Art?

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

How can it serve as a channel for the expression of Public Opinion?

By securing such expression from its widespread membership of organizations and individuals.

Has it ever rendered service in this capacity?

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

What does it do to increase and diffuse knowledge and appreciation of Art?

Sends out traveling Exhibitions of works of Art (thirty-one in 1917, which went to 125 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

When was it organized?

In 1909—at a Convention held in Washington.

By whom?

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Ffoulke, Charles L. Hutchinson and Robert Bacon.

Why?

Because these broad-minded men of affairs believed that real prosperity and the greatest happiness came both to nations and individuals through immaterial things (among which is Art), and that, therefore, no duty is higher than to place such in the grasp of the greatest number.

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THE AMERICAN MAGAZINE OF ART

"Art and Progress"

FEBRUARY, 1919

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THE
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VOLUME X FEBRUARY, 1919 NUMBER 4



CRUSADERS

WILLIAM RITSCHER

THE ALLIED WAR SALON

BY DUNCAN PHILLIPS

THE most remarkable and significant exhibition that New York has seen in many years was opened to the public in the old American Art Galleries on Madison Square, December 9, 1918. It was presented to the public as the "Allied War Salon," sponsored by the Division of Pictorial Publicity, the Mayor's Committee on National Defense and the American Federation of Arts. In spite of all this impressive patronage there was nothing in the least official or even formal about the collection, which, on the contrary, had been assembled by a Committee of only three men consisting of Albert Eugene Gallatin, Augustus Vincent Tack and the present writer, each of us working more or less independently for the same cause.

Many notable and important works never before shown in this country were exhibited. There were some new topical cartoons by Raemaekers and a charming group of original drawings by Lucien Jonas depicting in a lighter vein than he usually employs the "American Doughboy" in France. One of these humorously sketched a rangy, rawboned Yank measuring lengths of reach and of bayonets with a brisk little Poilu, a merry game of sign language enjoyed hugely by both. The group of new paintings by Samuel J. Woolf, made from sketches executed at the Front and showing the Americans in their first engagements with the enemy spared no details in stressing the grime and ugliness of war. Seen in bronze for the first time was the delectably



EXECUTION OF EDITH CAVELL

GEORGE BELLOWES

bow-legged, loose-limbed infantryman of the U. S. N. A. "Uncle Sam's Nigga Army," modelled by that great sculptor Mahouiri Young. It was perhaps the most expressive interpretation of the military spirit in the entire exhibition. Surely never was a sense of humor and a problem of portraiture more perfectly subordinated to that larger symbolism which is ever the prerogative of the sculptor. Young's genius is manifest in the comic angle of this husky darky's wrist, in the fling of his arms and legs in a soldierly rhythm, in the pugnacious thrust of his jaw as he goes, a first-class fighting man, "to make the world safe for the demktratic party." Many other impressive works of sculpture by Herbert Adams, Herman MacNeil, Malvina Hoffman and others were on view. But Young's buffalo was the most vivid and valuable contribution to the records of the war. Another unique feature at the Salon was the group of etchings by Gianni Caproni, the inventor of the giant

biplane which bears his name. As an artist he shows the poetry of his own profession. Finally among the new exhibits there were some French posters and rare color prints of the war just over from Paris and a few American paintings, their paint still wet, commemorating the recent jubilant celebrations and carnival gaities which we indulged in on those first exciting days of prospective peace.

At the Allied War Salon then the bulk of our material was not new. In fact much of the material for the Salon had previously been shown by Mr. Tack in his remarkable Fifth Avenue Shop Window Display in connection with the Fourth Liberty Loan Drive, and by Mr. Gallatin in a separate exhibition of war-time art and a great many of the units of which the Salon was composed I had secured many months ago from various sources for the American Federation of Art's Travelling Exhibitions.

What made this assemblage under one roof of comparatively familiar pictures and



BELGIUM 1914

G. SPENCER PRYSE

sculpture so notable and epoch-making an event was not therefore the novelty of the material but the emphasis given by our enterprise to the importance and variety of the work done during the War by the best artists of the Allied Nations. We wished to stress the significance of all this eager and brilliant patriotic service by artists whose philosophies may have hitherto inclined them to the belief that art should neither teach nor preach and should transcend the "merely human" interest of the subject. Some of the artists who were best represented at the Allied War Salon had been cultivating a theoretical aestheticism

and others had been cynical about sentiment and disrespectful about the demands of Mr. and Mrs. Average Person. When the Nations called to them for the utmost use of their faculties and for the free expression of their humane emotions these artists quickly left their former positions defenseless and put themselves splendidly at the service of their governments while those governments were so desperately embattled in defense of humanity. The artists were ever in the thick of the fight, spiritually if not physically—and their influence was dynamic. Art became, for the first time in our memories, a powerful



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G. SPENCER PRYSE

factor in the portentous situation. The terse, immediate effect upon the mind of the pictorial image, which since the beginning of time has had more direct an influence than the written word, was needed in the grim business of winning the War. Once again it was demonstrated that art is the essential as well as the universal language.

We needed the Allied War Salon for a number of reasons. In the first place we needed to show how a great theme, purpose or ideal can dominate and direct the action of a lot of various-minded men, all of them sharply aware that the continued existence of art and of all that artists hold dear, had been imperiled by the recrudescence of a barbarism strangely scientific and of a Brute Force, arrogantly devoid of soul. The various-minded artists reacted to the War of course in their various ways. Steinlen saw in it the weight of woe among the old, the ill, the homeless; he saw in it an agony of tormented hearts, afflicted even unto despair and death that Freedom might live. Nevinson saw in it a culmination of the mechanism of the age, the absorption of men into the machine of Destiny. Jonas

saw in it a new glory in the souls of men, wrought by their sacrifice and suffering, their international comradeship of cheerful fortitude, and of loyalty to an Ideal. Coningsby Dawson has written that the French have regarded the War as a tragic consecration to the vengeance of the Lord, while to the British it has been, from the first, a High Adventure, a return to Chivalry's hard, heroic days. The Britons have gloried in the chance to show the stuff of which they are made, the steel which underlies their sensitiveness and their sentiment. To the Americans, according to Captain Dawson, the War has been just a Job and one which has been done, so far as they have been concerned, with a matter-of-fact efficiency. And yet our American contribution was, of idealism the very essence, with our belated, but indispensable intervention, we ushered in the reign of practical Idealism upon Earth. We wanted the Allied War Salon to express, somehow, the spirit, individually and collectively, of the Holy Alliance. We believed, that if such a spirit can be seen, it was visible at the Salon. In any case it was pervasive. Visitors went about the



THE LAST BOAT

FRANK BRANGWYN

galleries hushed and awed by the subtlest repercussions of the shocks and thrills of the Great War.

Although we prefer to think of these days of pleasant, peaceful prospects which Victory has made possible, yet we needed the Allied War Salon to remind us of the crimes committed against our common humanity by the pack of beasts in the forms of men whom we have now driven into their den disarmed, but who need to be sternly guarded lest they carve, with their cunning, new tools of assassination, or lest they insidiously pollute the sources of our public opinion. At the Salon we did not show depictions of the most revolting atrocities, not of those which had not been verified.

What we tried to do was to make a record of the Evil we were up against and which we triumphed over, and of the fiery furnace of soul-testing experience which we have all passed through. The exhibition was conceived and carried out for the twofold purpose of stimulation while the War lasted and of permanent record for posterity, in case the War came suddenly to an end, which it did just a month before our opening. Future generations will find the records we collected both authentic and authoritative. And it will be a record not merely of emotion and observation but of the variety of technical mediums of expression employed by the artists of our day.

The Salon in Paris brings together the



THE AVENUE OF THE ALLIES

GILDE HASSAM

painters in oil, water-color and pastel, the lithographers, the etchers, the sculptors, both in round and low relief. In this country we have never before given the public a thoroughly comprehensive display of our pictorial and plastic procedure. Add to this the novelty of having all these many-minded and many-mediuemed expressions from all the Allied Nations focussed upon one subject, and we have indeed an unprecedented exhibition which is a history in itself, a history of the War first of all and incidentally a history of contemporary art and of comparative reactions to a common stimulus.

This record which art has made of the Great War can be and must be preserved for our children's children. The question is how to proceed to the end that a Gallery of Historical Art may grow out of the Allied

War Salon. The question is whether it should not be established and endowed by public-minded individuals who will make it their concern to keep such a Gallery up to the highest possible artistic standard and consecrate it to the purpose of writing contemporary history from now on, in the language of the most distinguished and varied contemporary art. Of course there is no debate that this work should be undertaken by our National Government, which should purchase the Allied War Salon in its entirety. Then, while the material is yet available, it should supply the deficiencies, for our collection though comprehensive was by no means complete. Last but not least in importance it should commission our best artists to go over at once to war-stricken Europe and acquaint us with the situations, the emotional aspects

of which far more than the statistical, we the American people should know as we enter upon our share of the work of reconstruction. Events of eternal consequence and incalculable importance are occurring every day and I fret to think that painters like George Luks are not there to see and to sketch them as he immortalized New York's welcome to the picturesque Blue Devils and New York's wild night of joy when the armistice was signed. That painting too of the romantic Czechoslovaks halted in the foggy blue Siberian twilight has the sense in it of Russia and of all winter campaigns when the sun goes down. What wonderful military pictures might not Luks have painted! It is not yet too late.

Our official artists at the Front have reported pictorially on their observations at Chateau Thierry and elsewhere. Their notes, occupying two rooms at the Allied War Salon, are quite as good as could have been expected from these illustrators. There is some excellent reporting in these drawings, the technique similar to that of the War Correspondents who see so much that they fail to describe anything very well—at least from the standpoint of art. Wallace Morgan's drawings, however, stand out brilliantly from the others, giving us a sense of contact almost as if we had been there, which of course is the "sine qua non" of this sort of terse pictorial description. Like good talk, Morgan's style is always pungently personal without being in the least mannered or egotistical. We are reminded of the drawings Glackens used to make before he became so servile an imitator of Renoir. Wallace Morgan has wit and charm and if his war drawings are a little lacking in power yet they are more spirited, and of course by reason of their subjects, more interesting than ever. Next to Morgan the best of our artistic captains is George Harding whose drawings at the Salon commanded attention for their beauties of composition and their unfailing sense of the picturesque.

Most of our American artists have not been fortunate enough to see the war "close up," to absorb the atmosphere of war, the sights and smells and sounds of battle. For a long while it was difficult to persuade them that we would be bene-

fited to hear from them, even if they had no tales of startling consequence to tell of visual experience. It was not until we were sending rookies over and welcoming foreign veterans on our streets, when our City was brilliant with bunting and the issues became clear to us all, and the wonder of work for a great unselfish purpose filled, for the time, our souls; it was really only last spring that our artists began, as we say so well in slang, "to sit up and take notice." Our American paintings at the Salon were I am sure a thrilling surprise to many who had not suspected how emotional and imaginative our realistic artists can be.

George Bellows, for instance, in pondering the "Murder of Edith Cavell" seems to have been stirred to his innermost depths by his subject. He has created an unforgettable composition—the finest of his career. There is about it, an element of grandeur and tragic beauty, never before seen in the rather journalistic art of this brilliant painter. Miss Cavell, the dignified English nurse destined to dramatic martyrdom, is depicted at the moment when she was taken out of her cell to be done to death under the cover of night. There is a fine balance of darkness and lantern light, some mysterious shadows, some sinister suggestions, a haunting sense of mingled beauty and terror. This poignant combination is the theme also of Paul Dougherty's "Sunk without a Trace," in which the loveliness of sea and sky makes life ever so desirable at a moment when a hideous onslaught against a Hospital ship has been completed.

If the American painters have held their own with the French, in spite of their lack of contact, yet the French cartoonists and designers of posters have set too fast a pace. The English artists have excelled with lithographs. Nevinson, Bone, Brangwyn and many others have done beautiful work. Best of them all is Spencer Pryse, a gallant officer and an artist of glorious gifts. His wall at the Allied War Salon was a veritable shrine. Such a big, elemental, classic feeling expressed in such a big elemental, classic style! After all it required a big, elemental, classic conflict of eternal forces to develop such a Homeric artist as this.



THE WINDSWEPT PINE

ESTES PARK, COLO.

GEORGE ELBERT BURR

GEORGE ELBERT BURR

BY THEO MERRILL FISHER

AN artist whose life and work he has chosen to identify with Colorado and the Southwest and in turn, one whom this region of the Rockies, great plains and the desert has come to recognize as its ablest pictorial interpreter—such is George Elbert Burr.

For more than twelve years Mr. and Mrs. Burr have made their home in Denver, and although artistic journeyings sometimes take them far afield, you will, as a rule, find them during the winter at their attractive studio-home, 1325 Logan Avenue, and from spring until fall enjoying life in the open at their cabin on the "Moffatt Road," a few miles out of town. This summer home, it may be remarked in passing, serves a double purpose, a vacation retreat and a

rarely interesting vantage ground for much of the painter-etcher's outdoor activities.

Here in a steep, wooded canyon that cuts the Frontal Range of the Rockies, 7,000 feet above sea level and 2,000 higher than Denver, the artist without leaving his dooryard has material not only of the kind he loves and worthy of his skill, but in such abundance and variety as well, that he could not exhaust its resources in a life time.

Burr started out to be a business man, but after trying unsuccessfully for five years to suppress his creative impulse, he cut loose from commercial life and staked the future completely on his artistic talent. His initial endeavors (like so many others of our native artists), were in the field of

magazine illustration. For several years he was on the staff of Harper's, Scribner's and other periodicals.

The first material recognition of his ability came when in 1892 he was commissioned to illustrate the catalogue of Heber Bishop's very extensive collection of Chinese porcelains, bronzes and jades, a collection generally recognized as without equal in our time. The jade ornaments which Mr. Bishop donated in their entirety to the Metropolitan Museum of Art, are so exceptional in quality that nowhere else, not even in the Orient, will one find an assemblage of like kind to match them. It required four years of continuous application to complete the catalogue illustrations—a truly monumental task and one which revealed the delineator's extraordinary ability in pen and ink rendering of the detail and various textures of objects in metal, faience and carved stone.

During the five years following, Mr. Burr and his wife journeyed through Europe. From Sicily to England they leisurely wandered, seeking out charming and often unfrequented spots for sketching grounds. Italy from Taormina to the lake region of the north; the mountains of Switzerland and the Austrian Tyrol; the shores of southern France; the Rhine country and rural England, all these were intimately studied and depicted not only in many pictures finished on the ground, but also in a multitude of sketches which preserved for future use the artist's impressions of each region's loveliest and most characteristic scenes.

Soon after his return to America Burr visited Colorado for the first time. Like many another he was sensitive to the appeal of the great west, and captivated by its wide prospects and unique atmosphere. In Denver he found a great commercial center long past its crude frontier days; a city fast awakening to the desirability of municipal improvement and beautification, and one because of its natural setting and development more attractive residentially than many older and larger eastern cities. The determining factors, however, in the decision to establish his home here were the dry, sunny climate which insured healthfulness and comfortable out of door sketching and painting every month in the year

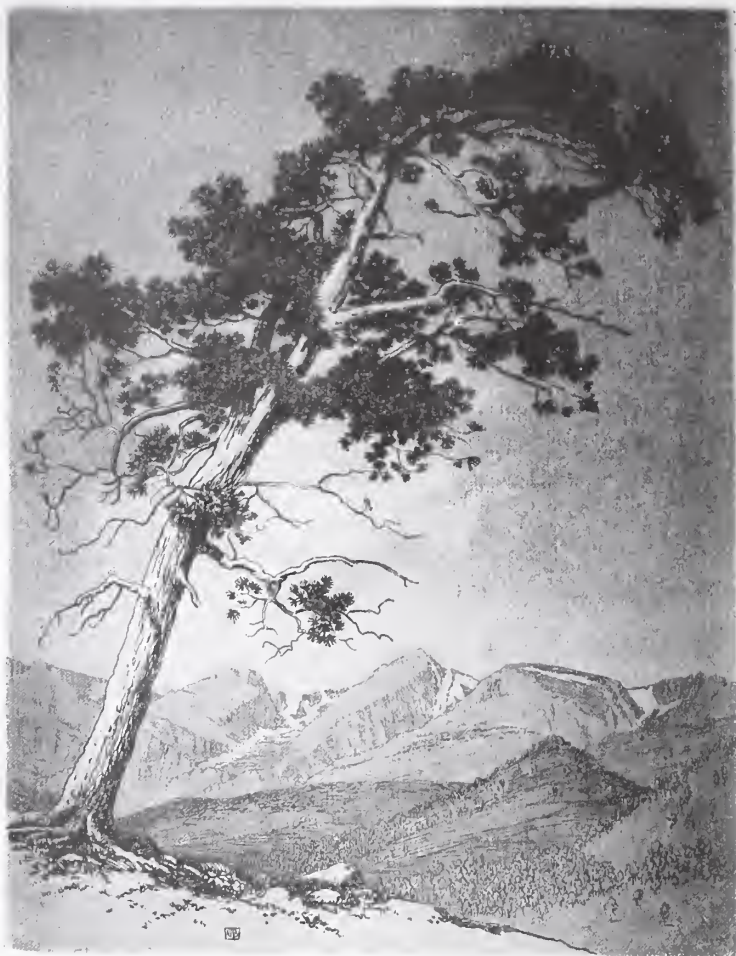
and the irresistible appeal of its environs to the landscapist.

Denver is situated, as many personally know, where the great plains in their tremendous westward upthrust, abruptly meet the Frontal Range of the Rockies. The vicinage, therefore, with its illimitable prairie horizons holds a spell like that of the sea with the added enchantment of far flung mountain masses whose upper reaches are crowned with everlasting snow.

Burr's greatness as an exponent of the scenery of the Southwest is found in his interest in every type of landscape it has to offer and the unfailing discernment and facility with which he depicts them. The desert wastes of Arizona and New Mexico draw him to their silent and boundless spaces again and again and he never tires of setting them forth in the mood of blazing sunlight and opulent color or the rarer hours of gathering storm. He is sensitive to their changing aspects under constantly shifting conditions of light and shade; for like many another what on first acquaintance was deemed only ugliness, familiarity has transmuted into beauty. By intimate association he has learned to love intensely this strange land and so faithfully to record its peculiar charm that those who behold his transcriptions acknowledge its spell.

The broad sweep of his own Colorado prairies has for him an appeal equally compelling. He especially enjoys giving us many of the delightful vistas from his cabin: at sunrise; in a full day when cloud hosts make patterns across the lower levels; the somber mood of storm; the evanescent tones of sunset and the mystery of moonlight.

His almost exclusive mediums are water color painting and the etching plate. The first he uses in its many manners. He is equally happy in the strict style of carefully worked out detail and unmodified color, used in such subjects as his admirable series of California gardens, or in the broad treatment suggestive of flat oil painting we find in his landscapes. His larger and more important canvases are generally done entirely in the studio—the mature design and deliberate product resultant from many carefully finished pencil and color studies made in the open.



THE LEANING PINE

ESTES PARK, COLO.

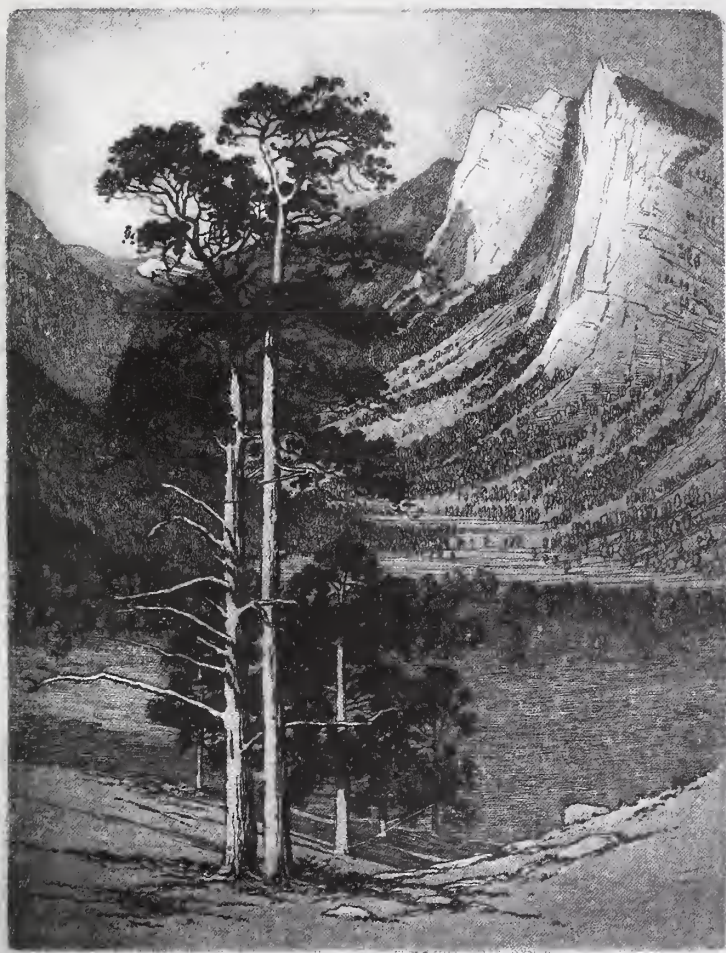
GEORGE ELBERT BURR

Latterly Burr has given much more attention to etching than hitherto. Line, soft ground, mezzotint, dry point, and color plate, all these he handles with equal facility and the consummate skill which have established his reputation among the discerning here and abroad as one of the small group of American masters of the graved plate.

Through this, his favorite medium, he is constantly giving us pleasing memories of his European sojourn, the desert country and the mountains. The last, in their distant and more elusive aspects, we usually find presented in color, while for

limning the austerity of the great peaks and unbroken timbered areas, the artist employs plates in monotone whose crisp line is so eminently suited to subjects of this nature.

The weatherbeaten trees of the higher altitudes are frequently made the dominant element in these compositions. In such studies as "Windswept" and "Lone Pine," the storm torn veterans of timber line stand forth in all their native ruggedness. Such proofs not only convey with striking veracity the spirit of the wilderness, they are as well intimate "portraits" of individual trees.



THE BLACK CANYON

ESTES PARK, COLO.

GEORGE ELBERT BURR

Further, and from the standpoint which seeks a comprehensive view of American art, perhaps most significant of all, Burr is a pioneer in this intensely interesting field. The plates from his Estes Park series reproduced herewith, will, I am sure, bear out the contention that if this naturalist-etcher chose to confine his activity to this single type, his reputation for surpassing technique and distinction of subject would not suffer.

While it is difficult to label any phase of his etching as most noteworthy, many critics insist that his dry-points of winter scenes must be so regarded. It is certain

at any rate, that in handling the strong contrast of dark, bare trees forms and brilliant, freshly fallen snow, he has no equal among contemporary American etchers. Surely nothing he has produced in the medium gives the beholder—amateur or connoisseur—greater delight than Burr's interpretation of landscape in this its bleakest aspect.

Due to the inherent difficulties of production, demanding of the worker not only unusual artistic ability but infinite pains and most exact and intimate knowledge of the process, the devotees of the color plate are in their entirety only a small



BROTHERS

ESTES PARK, COLO.

GEORGE ELBERT BURR

group. The reason for this is made clearer when we consider that it is a means of expression which each aspirant apparently must make his own by self-training and individual mastery. This is true not only because there are so few from whom he may learn the art-science, but because if the final results are to be what they should be, namely, individual tokens of his genius, he must of necessity handle even the mechanics of the process in a personal way.

Burr has done exactly this. Briefly his method is as follows. Unlike some who employ a plate for each color or tone he

uses but one. Every part of the process from the graving of the plate to the final "pulling" of the proofs is his own. The color (an oil medium) is applied directly to the plate and then "wiped" or manipulated to produce the desired effect. Before a new impression is taken an entirely fresh color scheme is laid so permitting a wide variation from the initial one. This variation can be handled, of course, with even such radical differentiation that the same plate may, if the artist chooses, be the means of conveying interpretations of the same scene as viewed at different hours and seasons. Each print is therefore freed from

being a mechanical duplicate of the original one and stamped with novelty and uniqueness. The allurements of every proof is further heightened by limiting the edition from a plate to a very small one.

Burr (to borrow a musical term), keys his color to a low pitch. Invariably we find it soft and rich and marked by a wide

and fully graduated tone, thus imparting subtlety and verisimilitude of atmosphere.

He is a member of all the leading etching societies in this country. In fifteen of the larger cities he has had "one man" exhibitions and in some of these shows his work annually.

THE CLEVELAND TAPESTRY EXHIBITION

BY GEORGE LELAND HUNTER

THE inspirational value of tapestries is supreme. More than any other form of art it can be used in lecture promenades to attract the attention, hold the interest, and develop the taste. Combining in themselves as they do story interest, with picture interest and texture interest, they also appeal with their architecture, draperies, robes, hats, jewelry, furniture, rugs, tiles, lamps and lighting fixtures, and other forms of decorative art presented clearly and on a large scale.

A practical demonstration of this in the *Cleveland Plain Dealer* of December 1st, was the illustrated page of costumes sketched by the *Plain Dealer* artist from the loan exhibition of tapestries organized by me for the Cleveland Museum of Art. "Paris" says Miss Glazier, who wrote the text of the page, "leads the fashion world. In rare old Gothic and Renaissance webs, and later in her own precious Gobelin and Beauvis tapestries, with their thousand combinations of perfect line and color, Paris finds the key to the changes rung on lovely woman's gowns and gauds. When will America take a long forward step toward leadership in fashion designing? When such works of art are habitually studied and digested here. With memories of tight sleeves, big sleeves, bell skirts, hobble skirts, flat hats, high hats, tightly buttoned basques and Mother Hubbards, mingling with remembered illustrations from the Bible dictionary and novels of the time of the crusaders, of Louis XIV and of Good Queen Bess," writes Miss Glazier, "I went through the tapestry exhibition. They were all there; yes, there we have the originals of every

blessed one of them. Take the fourteenth century Gothic tapestry of 'King Arthur' with the long perpendicular lines. One of the archbishops has on sister's party cape, and the wise old graybeard in the lower left corner surely sports the originals of the angel sleeves of a few decades ago. In the early fifteenth century tapestry 'Vintage,' the men are smooth shaven; and most of them wear smocks such as society damsels gardenized in last summer. Their shoes are less pointed and more comfortable; and hats like inverted flower pots carry out the pastoral scheme. But the women. Imagine the ice cream cone of a giant, with yards of veiling flowing from the pointed tip—that was the head-dress of the noble ladies, something not yet attained to in any modern vogue. But the loops of hair over the ears prove that Cléo de Mérode did not invent the mode named for her; and suspenderlike adornments, springing from a broad belt, show where one of the modern 'pretty accessories' of the modern fashion papers springs from."

Through the whole gamut of styles, from fourteenth century to eighteenth, Miss Glazier hurried, pointing out the wealth of material that invites American milliners and dressmakers to the study of tapestries. With her point of view I am completely in sympathy. I should, indeed, continue to love tapestries even if they had not practical value. But I should not, and I wish to make the negation as strong as words can do it, I should not devote time and energy to organizing tapestry exhibitions and conducting lecture promenades for thousands of museum



KING ARTHUR

LENT BY DUVEEN BROTHERS

A FOURTEENTH CENTURY GOTHIC TAPESTRY

visitors, unless the inspirational value of tapestries in life and industry were supreme.

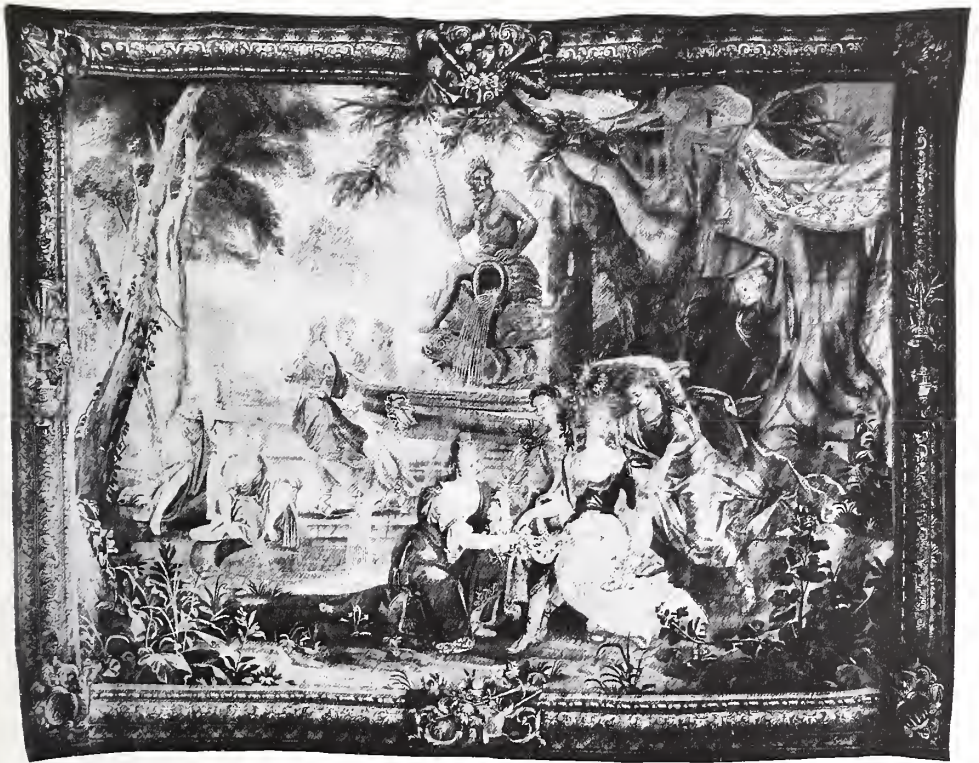
Especially great at the present time is the practical and patriotic value of exhibitions of tapestries. Under war conditions, the art side of American industries began to flourish as never before. Damasks, brocades and velvets, chintzes and cretonnes and wall papers that we used to import, we were compelled to produce for ourselves. Under the direction of importing houses, and with the aid of all the technical and artistic ability at their command, European samples were given with generous orders to American manufacturers for reproduction. Exclusive decorators who had avoided domestic goods before turned to them in the hour of necessity.

But if we are to continue to hold our American markets after the war, and gain others in the face of renewed European competition, we must continue to elevate

the standards of our art industries, and learn to rival even the French in matters of style and taste. We must teach our public to demand better art and encourage our manufacturers to produce it, even if for a time the "bread and butter" stuff has to carry the expense of expansion in an upward direction.

In the development of the textile and related industries, texture is of prime importance. Of damasks, velvets, brocades, carpets and rugs, the texture is even more significant than the design. Wall papers do not suggest texture agreeably and effectively, unless the maker understands the actual structure of the surfaces imitated. Yet to texture most American eyes are comparatively blind.

Here tapestries have a special mission. The texture of tapestries is so complex and at the same time so fascinating, that it is a liberal education for all other textures. It represents the highest achievement of warp



FLORA, THE GODDESS OF SPRING

LENT BY WILLIAM BAUMGARTEN & CO.

A LOUIS XIV BRUSSELS TAPESTRY

and woof. The contrast of horizontal ribs with vertical hatchings, supplemented by contrast of wool with silk (and often with gold and silver), and also by the accentuation of horizontal and of stepped lines due to the open slits left where colors meet parallel with the warp, produces without heavy shadows a more definite separation of relief from depression than can in any other way be produced on a flat surface. For example, note the marvelous deep folds of the robes in Late Gothic tapestries like the "Marriage of King David" shown at the Cleveland exhibition.

Texture is of tapestries their fundamental characteristic. Texture is what distinguishes pictured clothes of the type developed in Europe in the fourteenth century, from Chinese, Saracenic, Coptic, Peruvian, and other "primitive tapestries." The part of a tapestry due to the bobbin, is vastly more vital than the part due to the brush. In other words, the chance of

success when a skillful master weaver tackles a bad design, is much greater than when a stupid master weaver attempts a good design.

Partly due to the splendid opportunity for hanging tapestries effectively, partly owing to a chain of fortunate circumstances, the loan exhibition at the Cleveland Museum of Art proved to be the most noteworthy ever held on this side of the Atlantic, and from the educational and historical point of view, perhaps never surpassed anywhere.

To those who by their generosity and public spirit made this extraordinary exhibition possible, the city, the state, and the country are deeply indebted.

The Cleveland owners represented were: Mrs. F. F. Prentiss, Mr. Howard P. Eells, Mr. W. G. Mather, Hon. Myron T. Herrick, Mr. J. H. Wade, Mrs. E. W. Haines, Mr. H. G. Dalton, Mr. John L. Severance, and the Cleveland Museum of Art.



HOSPITALITY

A FIFTEENTH CENTURY GOTHIC TAPESTRY

LENT BY DUVEEN BROTHERS

The New York dealers represented were: Duveen Bors., Gimpel & Wildenstein, Jacques Seligmann, L. Alavoine & Co., Wm. Baumgarten & Co., Warwick House, Dawson, Lewis & Simmons, Herter Looms, Edgewater Tapestry Looms.

Of the tapestries illustrated "King Arthur" is by far the most unusual. It is the only large fourteenth century tapestry with which I am acquainted except the famous Apocalypse set at Angers. The architectural framing is extraordinary. My identification of King Arthur was of course due to his coat of arms, three golden crowns on azure, appearing not only on his breast, but also on the pennant that floats from the end of his lance. What the British Arthur looked like, they did not know any better in the fourteenth century than we know now, and the likeness they gave him is that of a king of the period. King Arthur also appears, identified by his coat of arms, in the "Triumph of Christ" tapestry at the Brussels Museum, and the "Charlemagne" tapestry of Mr. George

Blumenthal, both woven over a century later. (See plates 370, 371 of Hunter's "Tapestries, Their Origin, History and Renaissance.")

In this tapestry King Arthur wears his coat of arms not only on the pennant that floats from his lance but also upon his breast. He is fully armored and his left hand draws a sword from its sheath. He is seated in a throne chair and framed in Gothic architecture of the same type as appears in the famous fourteenth century set of Apocalypse tapestries at the Cathedral of Angers. Indeed, the resemblance between this tapestry and the Apocalypse set is in every way striking. Just as the main personage in each of the Apocalypse sets occupies the full height of the tapestry, while the other scenes are in two rows, one above the other; so here Arthur occupies the full height of the tapestry, and on each side of him are lesser personages arranged in a double tier; above, two archbishops standing in the balconies with archepiscopal cross on staff; below, two bishops with



MAY

LENT BY MRS. F. F. PRENTISS

A GOSPEL MONTH OF LUCAS



DON QUIXOTE KILLING SHEEP

LENT BY MRS. E. W. HAINES

AN EIGHTEENTH CENTURY BRUSSELS TAPESTRY

episcopal crozier (derived not from the cross but from the shepherd's staff). Noteworthy are the jewels displayed by the bishops and archbishops on their mitres, fastening their elocks, and on the backs of their hands. Arthur, like the two lesser warriors in the extreme left, has a long flowing beard and long flowing hair of the same type as seen in the Apocalypse.

"Hospitality" pictures in great detail a French-Flemish dinner of the last quarter of the fifteenth century. The aged host in the words of the French inscription at the top of the tapestry welcomes his guests by saying: "The man wise at pleasing the ladies, first has preparations made for eat-

ing." In the foreground, a page pours wine from a flagon into a small shallow bowl like the one that the smart gentleman with triple-plumed hat, braided inner collar, ermine outer collar, and huge necklace is lifting from the table towards his lips. On the table, a dish of squabs, square flat plates, pointed knives, and *no forks*. Before the fire, the cook making hot cakes. In the lower left corner a cat with the rampant fur that indicates the presence of a dog in the room.

"The Messenger," an Early Renaissancee tapestry with delightful Van Orley border, but with panel that went wrong in the cartooning. The costumes are of the period when the Emperor Charles V was



THE MESSENGER

LENT BY MR. J. H. WADE

AN EARLY RENAISSANCE TAPESTRY

still young and all the world seemed good to him and his bride Isabella.

"Flora," is one of the brilliant tapestries woven at Brussels under the influence of the French style of Louis XIV, and for that reason commonly called Louis XIV Brussels now, but formerly often sold as Gobelins. A similar tapestry by the same designer (Louis van Schoor of Antwerp who signed it) was shown at the Philadelphia Tapestry exhibition, and is now in the collection of Mrs. E. T. Stotesbury. Another brilliant example of the same type, probably from the design of Jean van Orley,

is the "Bacchus and Ariadne" of Mrs. Frederic Pratt in Buffalo.

"May," one of the famous "Months of Lucas" designed by Lucas van Leyden in the first half of the sixteenth century, was reproduced with a new border at the Gobelins in the first half of the eighteenth century by Audran whose signature appears in the lower right corner of the panel. The sport illustration, archery, is traditionally associated with the month of May. The lady and gentleman on horseback are the Emperor Charles V and his bride Isabella. Note the double-headed eagle of the Empire



VERTUMNUS AND POMONA

LENT BY GIMPEL AND WILDENSTEIN

A BEAUVAIS-BOUCHER TAPESTRY

on her saddle cloth. Mrs. E. H. Harriman has five of the original "Months of Lucas" woven at Brussels in the sixteenth century.

"Vertumnus and Pomona," is so exquisite in tone that I selected it in 1912 for reproduction in color as the frontispiece of my book on tapestries. The story is that of the Roman God of the Seasons, Vertumnus, who disguised himself as an old woman in order to have an opportunity to talk confidentially with Pomona the

Goddess of Fruit who was a man hater. Thus disguised he won her confidence and told her stories of other maidens who had spurned suitors only to be sorry for it afterwards, until when he finally returned to his own youthful and manly form, she threw herself in his arms with a willing "Yes."

For descriptions and stories of the other tapestries exhibited, especially of Mrs. Prentiss' Beauvais-Boucher Chinese Fair

that spent 150 years in China, having been sent as a present to the Emperor Kien-lung by the French King Louis XV, I refer my

readers to the inexpensive catalogue of the exhibition published by the Cleveland Museum of Art.

WAR MEMORIALS

A Circular Making Suggestions for Their Treatment Sent Out by The American Federation of Arts

In response to requests for advice and in the hope of inducing the erection throughout the country of War Memorials of a high standard of artistic merit the American Federation of Arts on January 2d, issued through its Chapters a circular on War Memorials. The suggestions offered are as follows:

- (1) Consider the amount of money probably available. Conclusion on this point must necessarily precede any determination as to the form of memorial, and it is equally important whether that form be some structure architectural or sculptural, painting or work of landscape art.
- (2) Consider tentatively the form which the memorial should preferably take, whether architectural or sculptural, or painting or some kind of landscape art.
- (3) Also the question of site. This question is of vital importance. In large towns the memorial if monumental should not be so placed as to obstruct traffic and at the same time should be in a position sufficiently conspicuous to be worthy of its object. Existing buildings and other surroundings should be considered in deciding location, so should also the permanence of such buildings and surroundings. This is quite as important in the case of a small village as in a large town or city.
- (4) Likewise in connection with any structure the question of material whether stone, marble or bronze. Local stone has advantages both economically and sentimentally.

- (5) The purpose of any memorial and the point of view from which it is seen are quite as important as its immediate surroundings.
- (6) The cost of laying out the site when necessary, should be included in the scheme. The effect of a memorial is often lost by want of a careful laying out of the site.
- (7) Where memorials are proposed for the interior of buildings, whether in sculpture, architecture, stained glass, mural paintings or wall tablets, careful regard should be paid to the scale, and character of the architecture of the building and to any adjacent monuments.
- (8) The lettering of all inscriptions should be carefully studied and should be legible. A bold Roman type, or the Italian lettering of the sixteenth century based on it, is the type most suitable.
- (9) In all memorials simplicity, scale and proportion should be aimed at rather than profusion of detail or excessive costliness of material. It is the artistic, imaginative and intellectual quality of the work that gives it its final value.
- (10) Before the adoption of tentative plans, and preferably before any plans are made, secure expert advice. This can usually be best obtained by calling in a competent artist, be he an architect, a sculptor, a painter or a landscape architect. If there is to be a competition careful specifications setting forth the terms of the competition should precede it. It should be remembered that the

ablest artists are not usually willing to enter competitions except for structures of the most important kind.

The American Federation of Arts has determined to make war memorials one of the chief subjects of its Annual Convention, which is to be held at the Metropolitan Museum of Art in New York in the month of May, 1919. It expects to hold at the same time an exhibition of existing war memorials which have been erected in the past in Europe and America and which

will be suggestive not only for cities, but equally for country villages. Meanwhile a Special Advisory Committee of experts whose services can be placed at the call of those throughout the United States who are considering the erection of war memorials is to be appointed.

Pending the announcement of the personnel of this Special Advisory Committee requests for suggestions and further advice may be forwarded to the Secretary, The American Federation of Arts, 1741 New York Avenue, Washington, D. C.

CORRESPONDENCE TO ENCOURAGE ART

The following very interesting letter has been received by the editor from Mr. Birger Sandzen of the School of Fine Arts, Bethany College, Lindsborg, Kansas, who has done more than almost any other one man in that section of our great country to encourage and cultivate love of the beautiful as represented by art. His pupils have gone out with big visions to all parts of the Middle West and are carrying to many others the message of the significance of art.

Mr. Sandzen is a painter and lithographer of great individuality and real distinction. His works have been given prominent place in the exhibitions of the Pennsylvania Academy of the Fine Arts as well as in exhibitions held in his home state.

As he himself says in the following letter (which was not intended for publication), he dreams dreams, but according to the Greek interpretation the practical man was the man of vision, the man who sees beyond. Few dreams are realized in their entirety, yet it is only through dreams that we find the courage and the wisdom to go forward into undiscovered lands and are able to make the things of the imagination into the things of reality.

To the Editor of the AMERICAN MAGAZINE OF ART,

DEAR MISS MECHLIN:

"I wish to thank you very heartily for your letter. Art can be made a very strong factor in our educational work. The American Federation of Arts has done a great deal already and will be still more of a power for good in the future, I

am sure. Your magazine stands for a very high standard. I like it immensely. I wish there could be a branch office of The American Federation of Arts out here to direct, among other things, the growing art-for-the-schools movement. It is especially through the schools and libraries we can reach the people. Even a very small permanent collection of good pictures in a school or library will establish a permanent interest in art in a community. I have seen the result of our own work in a few places here in Kansas and know it is true. We could do a great deal, if we had a little financial backing. Our patriotism in United States has not reached our national art yet. For the many visiting artists our art patrons open their hearts, homes pocketbooks, exhibitions, museums, etc. For us who work here year after year honestly and perseveringly there is no encouragement, no place, no checks, no interest, hardly a kind word. We have a few friends, of course, noble idealists, but they are very few. There are even out here artists, who could do strong, constructive and creative work—and a few do it and will be recognized as great artists after their death. The entertaining artist, the singer, the pianist, the moving picture artist, the painter of popular "sellers," have many friends. Those who do the real serious work have none. They are left in the cold. I repeat that we could do great and noble work—just like our distinguished visitors—if we had a little kindness and a little money to back us up. It is hard to do creative work when you are overburdened with heavy routine work all the time. Well, I would say that the usual way of promoting art is somewhat misdirected. The first and greatest fault is that our efforts are too generalized and too little specialized. Great sums are given to various funds, museums, exhibitions, "extension work," lectures, popular art courses, etc., but hardly ever is an effort made to help a great individual artist. Here we have much to learn of some countries in Europe. Great mistakes are made there too, but there is a much greater effort to find both the creative critic and



ABANDONED MILL

BIRGER SANDZEN



ROAD IN THE WILDERNESS

BIRGER SANDZEN

the creative artist. I shall mention a couple of examples.

"The Danish Government, a few years ago, gave the great painter Joachim S. Kovgaard 120,000 crowns to decorate the old Cathedral of Viborg. There were no committees, no prize competitions, no foolish red tape. They showed confidence in a great artist and gave him a chance. The result was a series of fresco paintings, which several of the greatest critics consider the most monumental decorative work in Modern European art. The greatest animal painter in Europe, Bruno Liljefors in Sweden, has practically been permitted to do his important life work through the generosity of one man, Arthur Thiel of Stockholm.

"The National Museum of Sweden, a marvelous collection which is not very well known here, and in fact the whole modern art of Sweden, has been strongly influenced, almost transformed, by one great critic, the painter, Richard Beogh, director of the National Museum. He does no office work. He is only supposed to be a great critic and, as such, to find the real creative talent of his country. And he does find the creative forces. He helps and promotes entirely unknown artists quite often. He will do very strange and unexpected things, sometimes. After some time artists and critics, even his opponents, will admit that he was right.

"The best critics should be put in places of influence and given power. The real artists should be found and helped while they live and are able to work. After their death they are, in our country, not only discovered but terribly over-estimated. There are good, sound and able critics in our country who could do constructive work if they were given confidence, power to act and money to back them up. Their work could be and should be entirely specialized instead of generalized. In a short time the result would be astounding.

"Finally let me tell you what I would do right now, if I had a little money. It is perhaps a wild and foolish dream. I give you my permission

to laugh at it as much as you want to. My dream will never materialize, I know. I am dreaming of finding a patriotic art lover, who would let me draw a series of 150 typical American subjects and make lithographs of them—quite large of course—about 50 proofs of each, or a little more, altogether about 8,000 prints, to be given away to American schools and libraries. They might be presented by this art lover to The American Federation of Arts and distributed through this splendid organization. It would cost only about \$15,000. Through a dealer it would cost about \$100,000 at least.

"Well somebody might say: 'This is a good plan. But why should you be the one to draw such a series? I know many of the popular illustrators. They would do it better. They would "take" better. I know painters who win prizes every year. You do not. Well after all, I shall use your plan if I can't use you. I shall get together a committee and then have a competitive contest'—etc., etc., etc. Red tape and then good night.

"Or if somebody would keep me for three solid years in the great western dreamland to paint and draw, take all I could do and then give it away to our schools. Well it does not cost anything to dream.

"To come down to earth and reality again. I shall only repeat this: Our efforts must be infinitely more specialized and much less generalized to bring about the best results. People out here who prospect for oil do not generalize. They dig deep. Often they miss it, but sometimes they find riches. To find *one great artist means more* to a country's art than establishing a score of Museums and art schools.

"And now I wish to thank you for your patience. I shall consider seriously what we can do to promote the work of The American Federation of Arts out here.

"Yours very sincerely,

"BIRGER SANDZEN."

SARGENT PORTRAITS

A notable exhibition of paintings by Sargent and Abbott Thayer was held in the Knoedler Galleries in New York during the month of December. Only nine paintings were shown, five of these were by

Sargent, four by Thayer. Three of the Sargent's were portraits, one of the President, painted for and belonging to the National Gallery of Ireland; the others, portraits of Mrs. Moore and Lady Eden,



LADY EDEN

COURTESY OF THE KNOEDLER GALLERIES

J. S. SARGENT



MRS. MOORE

COURTESY OF THE KNOEDLER GALLERIES

J. S. SARGENT

both of which are reproduced herewith by special permission. The former was painted in 1884 and the latter in 1906 and was exhibited in the Royal Academy in 1907. The portrait of Lady Eden has just passed into the possession of the Wiltach Gallery in Philadelphia. The other two Sargent's were landscapes, one painted on the Island of Corfu in Greece, and the other painted in the Simplon in Switzerland, both very charming.

Of the four Thayer's two were large Angels peculiarly suitable for church decoration; one a three-quarter length portrait of a young woman in an olive dress, the other a landscape, the view in front of the

artist's home at Monadnock, N. H. It is understood that the figure of the young girl has been acquired by Mr. Freer for his National Collection. The Sargent portraits of Lady Eden and Mrs. Moore both showed not only striking characterizations but beautiful contours and exquisite rendering of materials, qualities to which no reproduction could do justice. Of this small exhibition of choice works a chance visitor remarked, "What a beautiful way to show pictures! Each so distinctive, all compelling you to spend the afternoon with them and then go home without a glance at anything else."



VENETIAN STREET SCENE

FROM A WATER COLOR BY SARGENT

THE AMERICAN MAGAZINE OF ART

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LEILA MECHLIN, Editor

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WAR MEMORIALS

Elsewhere in this magazine is published a series of suggestions for the treatment of War Memorials recently issued by the American Federation of Arts through its Chapters in response to requests and in the hope of assisting to a higher standard in the form and character of war memorials than might otherwise be secured.

The Royal Academy of Arts of London issued a somewhat similar circular of suggestions before the war had come to a close and in our January issue we reprinted from the *Pall Mall Gazette* advice on the same subject given by the Rt. Hon. Sir Alfred Mond, first Commissioner of Works, Great Britain, because of its timely significance.

It is a subject which must occupy large attention now. The desire to commemorate the sacrifices which have been made by those who have laid down their lives in this war for liberty is universal. There is no city nor town in the whole of our United States that has not given its quota to the great cause and none which has not, therefore, the right to share in the triumph of sacrifice.

Hundreds of war memorials will within the next few years be erected in all parts of our country and pity indeed will it be if instead of worthily commemorating the noble spirit of the youth of our land they merely testify to the ignorance and mis-

guided zeal of those by whom they are erected.

With the high purpose and selflessness of the Crusaders our young men went forth at the call of their country to cheerfully suffer and die if need be for the sake of righteousness and that the world might be a better place in which to live. That this may never be forgotten memorials in lasting materials are to be raised.

That these memorials shall be worthy all must be agreed, but more than this let us see that they really embody and make plain to future generations that spiritual quality which above all else they should commemorate. The greatest lesson this war has taught us is that the immaterial is more real and more valuable than the material. Let us not forget this when the time comes to erect war memorials. Life has been made more beautiful by the spirit of sacrifice, courage, generosity and self-forgetfulness which the war has called forth not from one but many, not in one class, but in all classes. Let us now likewise add to the beauty of the world by the memorials which we are about to erect.

As a people we have been said to be practical—preferring utility to beauty, seeking in expenditure to get full return, mistaking often size for greatness, accepting quantity for quality, and yet at a moment's notice we rose as a nation and in the name of humanity gave unstintingly of our means and of ourselves, the work of our hands, the lives of those whom we held most dear.

Let us not step back now and in the erection of our war memorials seek to satisfy a utilitarian purpose. Let us not dishonor the noble spirit we would commemorate by using the sentiment of the hour merely to attain a desired material end. If we need for the good of the communities in which we live parks or playgrounds, concert halls or community houses, yes, even hospitals or schools or churches let us have them, but do not let us call them war memorials, for by so doing we shall depreciate the spirit which such should memorialize. A name on a building or to a park ceases with the passing of years to convey special meaning other than designation. Our war memorials if they are to pass on to coming generations the spirit they would com-

memorate must themselves be clothed with this spirit, as it were, must speak the language understood by all people—the universal language of art—must be beautiful, as beautiful as it is possible for genius to conceive and man to create.

NOTES

THE SAINT-
GAUDENS
LINCOLN FOR
LONDON

It has been officially announced by Mr. Howard Russell Butler, Vice-President of the National Academy of Design, New York, and Chairman of a Special Committee on the Lincoln Statue for London, that the British Government has definitely decided that the Saint-Gaudens Statue (a replica of the Standing figure at Chicago), be erected in the Canning Enclosure at Westminster, London, and that the money to provide this statue has been subscribed—the work of casting about to begin. This concludes a long and distressing controversy.

On June 13, 1913, the British Centenary Committee accepted the offer of a replica of the standing figure of Lincoln in Chicago, made by the American Centenary Committee. And on May 2, 1914, a site for this statue at Westminster was officially designated. In the spring of 1917 the Executive Chairman of the American Peace Centenary Committee offered, without due authority, in place of the Saint-Gaudens replica a statue of Lincoln by George Gray Barnard, advising the British Committee that the latter statue was intended as a "superior substitute." The British Committee, evidently believing that this was an action of the full American Committee, agreed to the substitution and secured an official designation of the Westminster site, March 31, 1917, for the substitute statue.

The National Academy, with many other organizations devoted to art and the public generally, strongly disapproved of this substitution and the manner in which it had been effected. This was attested by many strong resolutions notably those of the American Federation of Arts in Convention in Detroit, May, 1918, which were forwarded promptly after the Convention to the President of the United States, to

the Secretary of State and the British Ambassador.

A poll of the American Centenary Committee was taken in order to ascertain whether or not the action of the Executive Chairman had been authoritative. The result was astounding. Of seventy-six replies received fifty-one were either against the Barnard or in favor of the Saint-Gaudens or both, twenty-two were non-committal, one was doubtful, one ambiguous and only one frankly favored the Barnard. The results of this poll were sent to His Majesty's Commissioner of Works who had, in an address in Parliament, clearly shown that he believed that not only the American Centenary Committee (which he called the American Committee for the celebration of one hundred years of Peace), but also the American public favored the Barnard statue. He had evidently been confirmed in this belief by a cablegram sent him November 15, 1917, signed by the Executive Chairman of the American Committee giving lists of "Those who enthusiastically praise Barnard's Lincoln" and the names of the "Presentation Committee of the Statue."

These lists were likewise investigated. Many of those interrogated advised that they did not favor the Barnard statue or that their names had been used, as even in the case of the President of the United States, without authority.

In the meantime a Committee of responsible citizens, with all these facts before them, and with a sympathetic realization of the disagreeable position into which the English Committee had been unwittingly thrust, stepped forward to redeem the unfortunate situation. This committee consisted of Messrs. Elihu Root, Nicholas Murray Butler, J. Pierpont Morgan and Henry White—acting not on their own behalf but as citizens of the United States and on behalf of their fellow-citizens. These gentlemen have consulted with equally representative citizens of Great Britain who assured them that the British Government would coincide in the views of the constituted authorities here. Accordingly an opinion was asked, through the Department of State, of the Commission of Fine Arts of the United States as to

what statue should be chosen. The following is an extract from the resolution passed by that body.

"After careful consideration of the subject the Commission of Fine Arts reports: The British Government, recognizing the part played by Abraham Lincoln in the promotion of human freedom has set apart as the location for a statue commemorating him a site related to the Houses of Parliament and Westminster Abbey. The man and the site call for a statue representative of the highest achievement of American sculpture. Such is the statue of Abraham Lincoln executed by Augustus Saint-Gaudens and erected in Lincoln Park, Chicago, a copy of which work has been offered to the British Government.

"This commission advise that the Saint-Gaudens Lincoln be accepted for erection in London on the site set apart."

On the strength of this resolution the British Government has taken final action—Lord Werdale, Executive Chairman of the British Peace Centenary Committee, has advised Dr. Nicholas Murray Butler of the "official announcement" by His Majesty's First Commissioner of Works "that the Saint-Gaudens statue was the most suitable one for erection in the chosen site at Westminster."

Thus the matter is happily concluded.

BRITISH NAVAL
PHOTOGRAPHS
AND WAR
PAINTINGS

For three weeks in December a collection of enlarged colored photographs of the British Navy was held in the Corcoran Gallery of Art in Washington under the auspices of the British Bureau of Publicity. During that space of time this exhibition, which by the way was beautifully installed on the main staircase in the upper atrium and in one of the principal galleries, was visited by no less than 54,400 persons. Well did it merit this attention because of its historic and artistic significance. Not only do these photographs graphically set forth the British Navy and its ever memorable exploits of daring and bravery, but they exemplify to what heights photography both as a science and an art has attained, and how large a part it has played as a factor in warfare and as an instrument in securing victory. The men who made

these naval photographs not only ran great risks, but must have had artistic instinct and excellent technical training, for in many instances the photographs are works of art, excellent in composition, and impressive in effect. Their coloring, moreover, was most skillfully done, and in such a manner as to heighten the effect of reality without attempting the actual or interfering with their veracity in witnessing the events. Enlarged photographs as a rule have an unpleasant effect of being stretched out of focus, but these enlargements do not give that impression.

On the 14th of January, the Corcoran Gallery of Art opened with a private view, a collection of over two hundred paintings of war subjects by distinguished British artists brought to this country and exhibited under the same British Bureau of Publicity. A large number of these paintings are by the distinguished British painter, William Orpen. An extended review of the exhibition with numerous illustrations, will, it is hoped, appear in the next number of our magazine.

AFTER THE
WAR

With the close of the war, however, Europe can no longer give or even lend us any great designers—indeed, she wants some of our foreign workers back again. Hence while they are still here we need to establish industrial art schools, so that, as soon as may be, we can be prepared for the reconstruction period suddenly thrust upon us, and take advantage of the opportunities now open to us through the temporary disorganization of the productive activities abroad.

This, we are glad to say, is acting as an additional spur to our museums in putting forth educational endeavor. The greatest of them in collections of industrial art, and also having the largest audience to address—the Metropolitan Museum of Art in New York City—is appropriately making the chief endeavor. It teaches, guides, publishes. It helps craftsmen, designers, and manufacturers by making its collections readily accessible to them, by educating them effectively, by inducing classes of artisans and designers to follow the superior technical efforts of the past, and, above all, by influencing them to make



THE FINE ARTS BUILDING OF NORMAN, OKLAHOMA

such individual and modern use of the fine things in our museums that a truly American National style will gradually take shape.

Throughout the country there are other similar and very practical efforts—as, for instance, in Cleveland, where the School of Art is cooperating with the clothing trade to train competent designers of clothing so that we may not always have to look to Paris for the importation of the most sought-for designs.

There are also the efforts put forth by various societies—as, for instance, the Boston Society of Arts and Crafts; it sells for its members upwards of a hundred thousand dollars a year in handicraft work which has passed a severe jury before being exhibited in the Society's salesroom. There is also the annual Arts and Crafts exhibit, now in progress at the National Arts Club in New York City, which shows how much the handicraft work produced by individual workers, most of them working independently, not for large employers, has advanced in merit.

INDUSTRIAL ART

The following interesting editorial notices on "Arts and Crafts" and "Art in the Public Schools" appeared in *The Outlook* of December 25th, and are so significant of the need and opportunities of the time in the field of industrial art, that we are reprinting them herewith for the benefit of our readers:

The results of the work being done in the occupational departments of our hospitals for disabled soldiers are now beginning to be exhibited. Among those results we find examples of simple weaving and of embroidery; of basket, metal, jewelry, and especially of wood work—figures of people, and even illustrations in carved wood, often with a touch of humor, from familiar fairy tales such as "The House that Jack Built" and "The Old Woman that Lived in a Shoe."

To the disabled men, who have been cruelly restricted in most opportunities for work, there has come, we fear, a certain flagging zest for life. Yet here we have the welcome proofs that even those who

have been terribly wounded can, with their own hands, fashion works of use and beauty, and in so doing can themselves begin again to enjoy a little healthful activity.

Perhaps some of these men will have to take up such work as a livelihood. If so, they will want to be more thoroughly instructed than they can be in a hospital. Is this possible? There are, it is true, three good schools in Boston and one each in Worcester, Providence, the Boroughs of Brooklyn and Manhattan of New York City, Philadelphia and Chicago. But, taking the country as a whole, we are practically schoolless as regards industrial art.

And yet we know that such arts and crafts work (like that above mentioned, and also in leather, tapestries, rugs, silver-smithing, wall-paper, glass, and pottery) commands purchases in this country totaling half a billion dollars a year.

What is more, during the years of the war such work has been steadily improving in quality as it has been increasing in quantity. How, given the absence of education, has this been possible? Because much work of the highest order has been produced here by foreigners—French, Italian, English, Scotch, Norwegian, Finnish, German, Austrian.

ART IN
PEACE
CELEBRATIONS

At a conference of the presidents and duly appointed representatives of the Fellowship of the Pennsylvania Academy of the Fine Arts, Philadelphia Chapter of the American Institute of Architects, Philadelphia Sketch Club, The Art Alliance, the Alumni of Pennsylvania Museum and School of Industrial Arts and T Square Club held in Philadelphia about the time that the armistice was declared, the accompanying resolution was unanimously adopted.

This joint action was taken to crystalize that community in definite and effective form the purpose it expresses in order that the best thought, talent and technical knowledge may be utilized. It is hoped that like action will be taken elsewhere not only to exercise local influence but lead to some national organization formed in the

same spirit and with a similar purpose. Horace Wells Sellers is Secretary of the Conference Committee.

The resolution reads:

Be It Resolved, That in view of the probability that the Declaration of Peace will be marked by celebrations, and by memorials both temporary and permanent, and in order that the services of the foremost artists of the country be utilized in the designing and directing of these, we urge upon all National, State and Municipal authorities, and upon the public in general, that such designing and directing of design be entrusted only to Architects, Sculptors, and Painters of the highest standing, the selecting or naming of whom should be left to a Committee formed from their own recognized Associations, which Committee could cooperate with any existing Art Committees, either Municipal or Governmental.

AT THE
DETROIT
MUSEUM

In the Detroit Art Museum was opened on January 1st, an exhibition comprising sixty water colors by American artists all of which present the so-called single legitimate phase of pure aquarelle. That is all of these paintings are in transparent wash rather than in opaque color in various media of which water color does service merely as a vehicle. The aim of the exhibition is to show the importance of water color as a superior medium in the hands of artists who have acquired a special use of this material, a virtuosity of handling and a mastery of the resources of water color. The work of Winslow Homer was taken as a standard. Childre Hassam, Gifford Beal and Paul Dougherty, all well known American artists and superior water colorists, are represented by groups of brilliant and masterful works. They also served as a jury of selection to choose the examples of the work of other artists to be associated with them in this exhibition—which continues until February 15th.

During the month of January the collection of English War Pictures and Lithographs by leading British artists, sent out by the British Committee on Publicity,



WATER COLOR BY CHILDE HASSAM

and an exhibition of enlarged photographs of French Cathedrals and Churches in the War Zone, assembled by the Brooklyn Museum and previously announced in the *AMERICAN MAGAZINE OF ART*, were likewise shown in the Detroit Art Museum.

In connection with the exhibition of Cathedrals in the War Zone, Prof. Good-year, under whose supervision these photographs were made, went to Detroit and gave a series of three illustrated lectures under the joint auspices of the Museum and the Michigan Chapter of the American Institute of Architects. The subjects of his lectures were "Cathedrals in the War Zone," "Notre Dame at Paris" and "The Widening Refinement in Medieval Cathedrals."

In December Dr. Edwin L. Hewett,

Director of the School of American Archaeology and the Museum of Santa Fe, lectured in the Detroit Museum on the subject of "Southwestern Art, Ancient and Modern," under the auspices of the Archaeological Society of Detroit.

On December 8th the Chamber Music Society of Detroit, cooperating with the Museum of Art, presented the *Société des Instruments Anciens* in two concerts in the Auditorium, one for the general public, the other for soldiers and sailors.

The same Society, again cooperating with the Museum, arranged to bring Prof. Thomas Whitney Surette to Detroit for three lectures at the Museum, January 10th, January 31st and February 28th, on the subjects of "The Relation of the Arts" and "Music for the People."

THE
YALE SCHOOL
OF ART

Announcement is made that Assistant Professor Arthur Kingsley Porter, Lecturer on the History of Art, has been called to France by the French Government to act with the *Commission des Monuments Historiques* and is now on indefinite leave of absence from the University.

Assistant Professor Everett V. Meeks, head of the Department of Architecture in the Art School, has been appointed Assistant Director of Fine Arts to act in New York for the Army Overseas Educational Commission, acting in that capacity on those days of the week not spent in New Haven.

It is also announced that the Art School has succeeded in procuring the services of Mr. William Lawrence Bottomley of New York to lecture once a week on the "History of Renaissance Architecture." Mr. Bottomley is one of the best known and most successful young architects in New York.

Of the regularly registered students in the Art School eleven painters, one sculptor, and three architects have been serving in the Army and the Navy of the United States.

ITEMS

The celebrated French artist, M. Jean Julien Lemordant, to whom the Howland Memorial Prize, Yale University, was awarded last commencement will come to Yale in the spring (his health permitting), to receive the honor in person. At the time of M. Lemordant's visit a collection of his paintings will be exhibited in the galleries of the Yale School of Fine Arts. A pathetic interest is attached to this visit and event. M. Lemordant, a painter of Breton landscape and life with extraordinary talent, received wounds at the front in the French army in 1914, resulting in the loss of his sight.

The Howland Prize was awarded in 1916 for the first time to the late Rupert Brooke. It is intended for a "citizen of any country in recognition of some achievement of marked distinction in the field of literature, fine arts, or the science of government,"

and it is stipulated in the deed of gift that "an important factor in the selection shall be the idealistic element in the recipient's work."

An exhibition of toys made by students of the public schools of New York and the art departments of the city high schools, New York, was held at the Art Alliance Galleries during the month of December. Prizes were given by the School Art League and the Toy Trade. The exhibition as a whole was said to have made a bright and colorful showing and to have demonstrated the fact that the humorous element in toy making is not absent even among amateurs in America. The purpose of the exhibition was largely to interest manufacturers and those in the art trades in the work of talented high school pupils and demonstrating the fact that native talent in abundance is available.

An exhibition of 25 snow scenes by 20 of the foremost American painters of today was shown in the Art Gallery of the Public Library under the auspices of the Newark Museum Association, from December 18th to January 26th. Among the artists represented were Gifford Beal, R. Sloan Bredin, John F. Carlson, John F. Folinsbee, Birge Harrison, Childe Hassam, Walter L. Palmer, E. W. Redfield, A. T. Van Laer, Everett L. Warner.

The Autumn Exhibition of the Royal Institute of British Artists was held at Burlington House by the courtesy of the Royal Academy, opening with a private view on November 2d and continuing for some weeks. Among the artists represented was Cyril Saunders Spackman, R.M.S., R.B.A., who contributed two pictures "Crickhowell Bridge Breconshire" and "A Dream Garden," both very successful.

The National Arts Club is holding a retrospective exhibition of the work of its artist members at the Club, 15 Gramercy Park, New York. The exhibition opened with a private view on January 8th.

BOOK REVIEWS

DECORATIVE TEXTILES.—BY GEORGE LELAND HUNTER. 480 pages, Quarter. 580 illustrations and 27 plates in color. J. B. Lippincott Company, Philadelphia, Pa., Publishers. Price \$15 net.

This handsome and invaluable book is announced as the first of a series on modernized house-furnishing art. The material presented appeared originally, for the most part, in a series of articles in the *Good Furniture Magazine* during the four years from 1915 to 1918 inclusive. The chapters cover damasks, brocades and velvets, laces, embroideries, carpets, rugs, tapestries, chintzes, cretons, tooled and illuminated letters, wall papers, draperies and furniture trimmings. The illustrations are not only numerous, but in many instances, elaborate. In the preparation of the plates no expense has evidently been spared, and the textiles used for the purpose of illustration have been chosen with great care. Embodying the results of many years of intimate acquaintance with weaves, ancient and modern, on the part of the author, it is comprehensive and at the same time illuminating. Written in simple style, it appeals to the layman as well as the student. No one chapter is perhaps more engaging than another. The book reads interestingly from beginning to end, for with much valuable data and important information, the thread of romance runs through it all, and in studying textiles the reader finds himself brought into close touch with the makers and users of textiles in many lands and through the several centuries. From no other source, of which we are ourselves aware, can this information be had, and certainly through no other medium can it be obtained so delightfully.

This is a book which should be on the shelf of every Public Library, but the fact that it is more than a reference book should be kept in mind. The author and his publishers in preparing and issuing this publication have materially added to the literature on art.

JOSEPH PENNELL'S LIBERTY LOAN POSTER.—A Text Book for Artists and Amateurs, Teachers, Printers and others. J. B. Lippincott Company, Philadelphia, Pa., Publishers. Price \$1.00 net.

This little book shows by a series of

process plates and explanatory text not only how Mr. Pennell's Fourth Liberty Loan Poster was printed, but how all lithographic posters should be printed. Mr. Pennell demonstrates the method stage by stage, showing how "with great difficulty" difficulties can be overcome. To artists, lithographers, printers and students of art in all classes this graphic explanation of technical process cannot fail to be of the utmost interest and value, but in addition to these, those of all callings must find delight in the introductory chapters on "The Poster" and on Art in relation to the Government and the people (though that is not its title), with which this little volume (the latest in the Wonder of Work Series), opens. In these few pages with bold strokes and poster-like directness Mr. Pennell tells some big truths about the state of art before the war, the awakening, the need of better technical training, the relation of the Government to art and artists, which it would be well if all might hear and heed.

FAMOUS PICTURES OF REAL ANIMALS.—BY LORINDA MUNSON BRYANT. John Lane Company, New York Publishers. Price \$1.50 net.

This book begins with the pictures of animals on an Egyptian tomb of about 4,000 B. C., and concludes with a chapter devoted to animal painting and sculpture in contemporary America. It could, therefore, scarcely hope in the space of about 150 pages to be other than extremely superficial. It is a grave question, however, whether any good is to be gained by so trivial a handling of a big subject. A tendency of the time, and one much to be deplored, in education, is toward substituting a smattering for real information. Mrs. Bryant tells pleasantly about the artists and their works, but nothing of art—nothing that to the real student would be illuminating. Furthermore, she makes some very serious omissions; such for example as the name and works of Edward Kemeys, one of our most important American animal sculptors. And what of her inclusions? Why should William M. Chase for example, be classed as a painter of "famous pictures of real animals" be-

cause of his paintings of fish? Yet she so classes him. "We feel," she tells her readers, "like exclaiming as we stand before Mr. Chase's fish, 'Hold on, Mr. Fish, you will slip off from the plate if you don't watch out.' " Is this art criticism?

FRANK DUVECK.—BY NORBERT HEERMANN. Houghton, Mifflin Company Boston, Publishers. Price \$2.00 net.

At a dinner in London in the nineties, Sargent is said to have remarked, "After all's said, Frank Duveneck is the greatest talent of the brush of this generation." It was to Duveneck that a special medal of honor was voted by the International Jury at the Panama Pacific Exposition. Yet this biography of a really great artist is as modest and unassuming as the man himself, than whom there was never one more gentle, genuine and kindly. The late Frank Duveneck gave much and asked little. This little book, most pleasantly and skill-

fully written, is the more welcome as paying tribute where it is most merited and extending the knowledge of one who should be ever held in the highest veneration.

THE SPRINGTIDE OF LIFE.—POEMS OF CHILDHOOD. BY ALGERNON CHARLES SWINBURNE. Illustrated by ARTHUR RACKHAM. J. B. Lippincott Company, Philadelphia, Pa., Publishers. Price \$3.00 net.

It is because of its illustrations, imaginative, dainty, and very artistic, that this book falls within the scope of our reviews and is particularly commended to our readers. The illustrator is an Englishman and his works have the distinctive flavor of the art of Britain. Many of the plates are in color and are beautifully printed, suggesting in tint and texture paintings on ivory. No less engaging, however, are the little line drawings which enliven and ornament many of the text pages.

Bulletin

ALLIED ARTISTS OF AMERICA. Fine Arts Galleries, New York. .Jan. 20—Feb. 11, 1919
Members exhibits received January 15, 1919.

AMERICAN WATER COLOR SOCIETY. Annual Exhibition. Fine
Arts Galleries, New York.Feb. 6—Feb. 28, 1919
Exhibits received February 1, 1919.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and
Fourteenth Annual Exhibition of Oil Paintings and
Sculpture.Feb. 9—Mar. 30, 1919

NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS.
Twenty-eighth Annual Exhibition. Fine Arts Gal-
leries, New York.Feb. 15—Mar. 3, 1919

BALTIMORE WATER COLOR CLUB. Twenty-third Annual Exhi-
bition, Peabody Institute Galleries, Baltimore.Mar. 10—Mar. 31, 1919
Exhibits received March 3, 1919.

NATIONAL ACADEMY OF DESIGN. Ninety-fourth Annual Exhi-
bition. Fine Arts Galleries, New York.Mar. 18—April 27, 1919
Exhibits received March 5 and 6, 1919.

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It would widen as far as possible the Field of Art, including within its boundaries all of the Arts, rather than merely those designated as "Fine."

It would furthermore relate Art to Life and thus bring it into its true relation to the development of civilization.

In these objects and aims it is the official organ of The American Federation of Arts.

Contributions in the form of articles, photographs, notes and news items are invited and will be carefully examined. In case such unsolicited contributions are found unavailable they will be promptly returned, provided stamps for re-mailing are enclosed. Contributions of this character should be addressed to The Editor, THE AMERICAN MAGAZINE OF ART, 1741 New York Avenue, Washington, D. C.

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